

# The Illustrated **LONDON NEWS**

FEBRUARY 1983 £1-10

Roger Berthoud

**THE JAPANESE IN LONDON**

Louis Heren's urban rides:

**MANCHESTER**

Caroline Moorehead

**PROFILE OF A CALLIGRAPHER**

The Counties:

**GEOFFREY HOUSEHOLD'S  
BUCKINGHAMSHIRE**



## **THE JUDGES**

Norman Moss reports on the men and the mask

Full guide to what's on in February starts page 58

**BRIEFING**





SF132A

**MIDDLE TAR** As defined by H.M. Government  
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**CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH**



# The Illustrated LONDON NEWS

Number 7015 Volume 271 February 1983



The role of the judges in society: are they really fit to judge?

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Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345



# THE NEW VOLVO 760 GLE. ITS SHAPE HAS MET WITH SOME RESISTANCE IN THE PRESS BUT VERY LITTLE ON THE ROAD.

In a world where it's often difficult to tell one car from another, no-one can mistake the new Volvo 760 GLE.

Its elegant profile is instantly recognisable.

Basically a wedge shape, it has a low bonnet, clearly sculptured edges and a steeply raked rear windscreen.

It is extremely aerodynamic giving a resistant co-efficient of just under 0.40.

(Equally important, it also gives three rear seat passengers the chance to sit up in comfort.)

A few journalists were surprised by the car's unusual profile but no-one has questioned its efficiency.

Although a roomy 5-seater, 6-cylinder saloon, the new Volvo is surprisingly economical.

The automatic model gives you 25 mpg (at 75 mph) 32.1 mpg (at 56 mph) and 179 mpg (Urban).

Of course, this economy is not solely due to the car's styling.

The 760 GLE is some 88lbs lighter than Volvo's previous 6-cylinder saloon.

While the car's new automatic transmission is equipped with an overdrive that reduces the engine's fuel consumption at speed, quite dramatically.

## A DRIVER'S CAR.

Economy, however, is rarely the main reason for buying a car of this class.

The Volvo 760 GLE has to meet the needs of the driver as well as the needs of society.

It does it triumphantly. "Ultimate handling is a delight with total predictability and neutral balance in fast curves, gentle understeer in the slower ones." **AUTOCAR**

"The car showed excellent stability at all speeds." **MOTOR TREND**

The Volvo 760 GLE is very much a driver's car.

Top speed is 118 mph and 60 mph can be reached in just under 10 seconds, but it's the sheer driveability of the car that marks it out as special.

The long wheelbase and wide track give the car wonderful stability - even when buffeted by side winds, but the biggest contribution to the outstanding handling is made by the new rear suspension.

Volvo have introduced an entirely new constant track rear axle with a patented sub-frame.

This not only improves road holding but gives less vibration and lower noise levels.

Motor Trend summed it up this way:

"The new 760 saloons are capable of getting from Point A to Point B in a better than average hurry. With reassuring stability. Traditional Volvo comfort. And a level of luxury that is new for this company."

Inside, the car is indeed extremely comfortable.

The new front seats have been developed in co-operation with orthopaedic experts at the Sahlgrenska Hospital in Gothenburg.

Both are electrically heated. The seats automatically warm up at temperatures below 14°C.

You can choose leather or plush velour and the upholstery colour is repeated on the door panels and dashboard.

The dashboard itself is angled towards the driver so all the controls are within easy reach.

"Ergonomically the 760 GLE is excellent." **AUTOCAR**

It is also extremely well-equipped.

Full air conditioning, electric windows and door mirrors, central locking,



metallic paint, tinted glass, power steering and alloy wheels are all standard.

You'll also find a host of extra little touches that make the 760 GLE a very satisfying car to live with.

For example, when you close the driver's door after getting in the car the courtesy light stays on for 15 seconds, giving you time to put the key in the ignition.

There are no less than 10 different storage areas inside the car and there are reading lamps for both front and rear seats.

The boot, too, is especially accommodating.

And if the 760 GLE does well by your suitcases it does even better by your

rear seat passengers.

The rear seat is unusually wide due to the absence of any wheel arches and the high roof line gives plenty of headroom.

## THE TRADITIONAL VIRTUES.

Underlying all this enjoyment, of course, is Volvo's traditional concern with safety and reliability.

The new Volvo more than meets every international safety regulation.

For example, the USA authorities demand that a car must meet stringent frontal collision standards.

The Volvo 760 GLE easily exceeds these standards, being able to absorb an impact some 36% greater than the regulations require.

When a car maker goes to that kind of

trouble when it doesn't have to, you know you're in safe hands.

But if longevity of the occupants is a Volvo pre-occupation so is the longevity of the car.

Nobody makes longer lasting cars than Volvo.

The latest statistics to come from the Swedish Motor Inspection Company show that the Volvo has an average life expectancy of 193 years.

Longer than any other car in the survey.

The 760 GLE more than matches the quality of past Volvos, it improves on it.

To help prevent rust approximately one-third of the Volvo's bodywork is Zincrometal or zinc-coated sheet metal.

About 18 square metres in all.

## HOW MUCH? WHERE CAN I SEE IT?

The Volvo 760 GLE is at your nearest Volvo showroom now.

Prices start at £12,041, a figure that compares very favourably with other luxury cars on the market.

However, as with the car's looks, we're happy for you to judge the car's value for yourself.

If you'd like a colour brochure, ask your secretary to call us at the number below or send us your business card and we'll do the rest.

Better still, call in and see the car in the showroom.

You'll find, even standing still, it overcomes any resistance. **VOLVO**



# IN THIS COUNTRY SOMEONE DIES PREMATURELY EVERY 3 MINUTES FROM HEART DISEASE.



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## British Heart Foundation

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For here, on a hill-top perched high above the city, you can still find the gentler pace of life and quiet charm of an English village. A village with a bustling, friendly High Street, a fine choice of shops and eating places, historic Inns, a colourful market, peaceful off-the-beaten track nooks and crannies. It is this delightful contrast of atmosphere together with an ideal location that has drawn people from all parts of the world to make a home in Hampstead.

And now, on the very edge of Hampstead's famous 800 acre heath, Barratt is creating twenty-two new homes.

#### The Grange.

These are homes that meet standards of design, luxury and sheer style worthy of a uniquely attractive setting. Built on the site of a large Victorian mansion and its extensive grounds, every care has been taken to preserve the natural woodland beauty of the landscaped gardens which surround each of the houses of The Grange.

The exterior brick-work elegance that has been achieved by the architect is complemented by imaginative interiors that create a sense of space, light,

harmony and ease, with the rooms leading naturally from one to another. Each house has five bedrooms and three superbly equipped bathrooms.

There is ample opportunity to make a separate area for staff, or for use as a 'Granny flat.'

## Life.Style.



The kitchen/breakfast room has been specially designed and equipped to take advantage of every modern facility. The spacious lounge finds its traditional focus around a large fireplace. The dining-room invites leisured entertaining.

Additional features which are indicative of the extra care and thought that are a characteristic of The Grange homes include a

cosier more intimate lounge area called the snug, an open gallery and a study or play room. Total security is assured through closed circuit TV and a touch of a button in the master bedroom can floodlight the grounds.

Indeed everything that could be contrived for comfort and well-being has been thought of and accomplished for those discerning few whose home will be The Grange, Hampstead.

Prices start around £400,000.

If you would like to visit The Grange, Templewood Avenue, NW3 and the showhouse, fully furnished by Heals, or would like further details, please telephone 01-794 7678, or alternatively write to:

Barratt Central London Ltd., 1 Wilton Road, London SW1V 1LL.

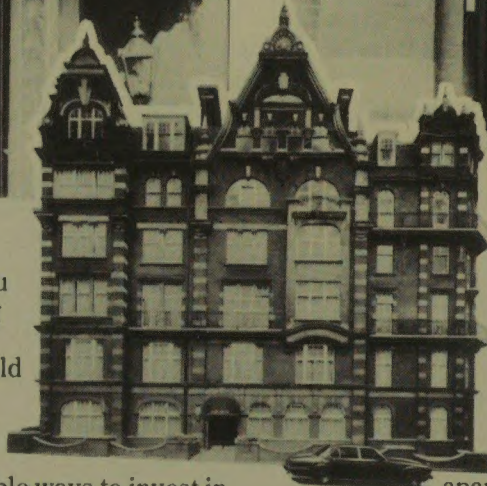
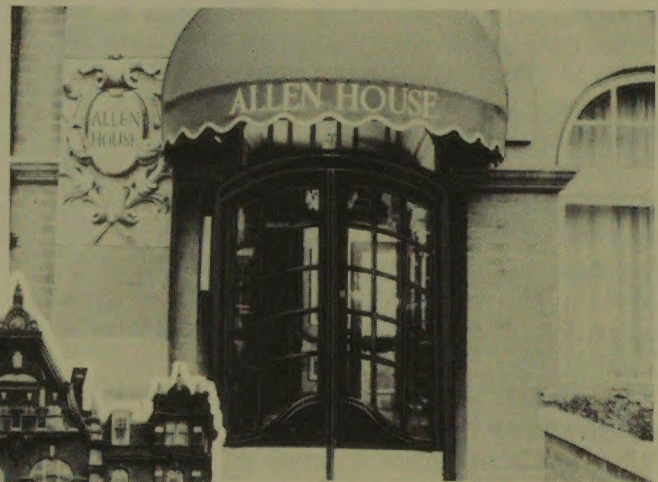
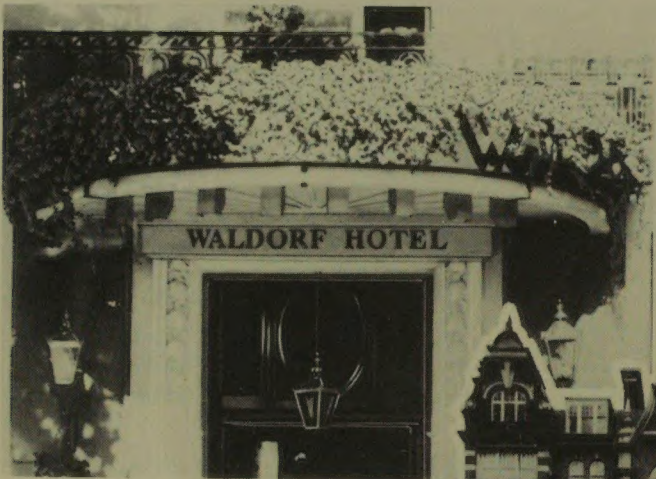
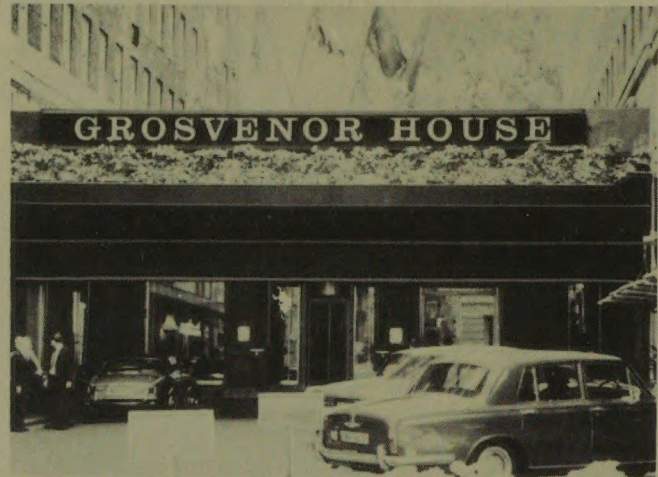


## The Grange, Hampstead.





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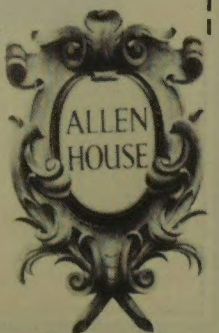
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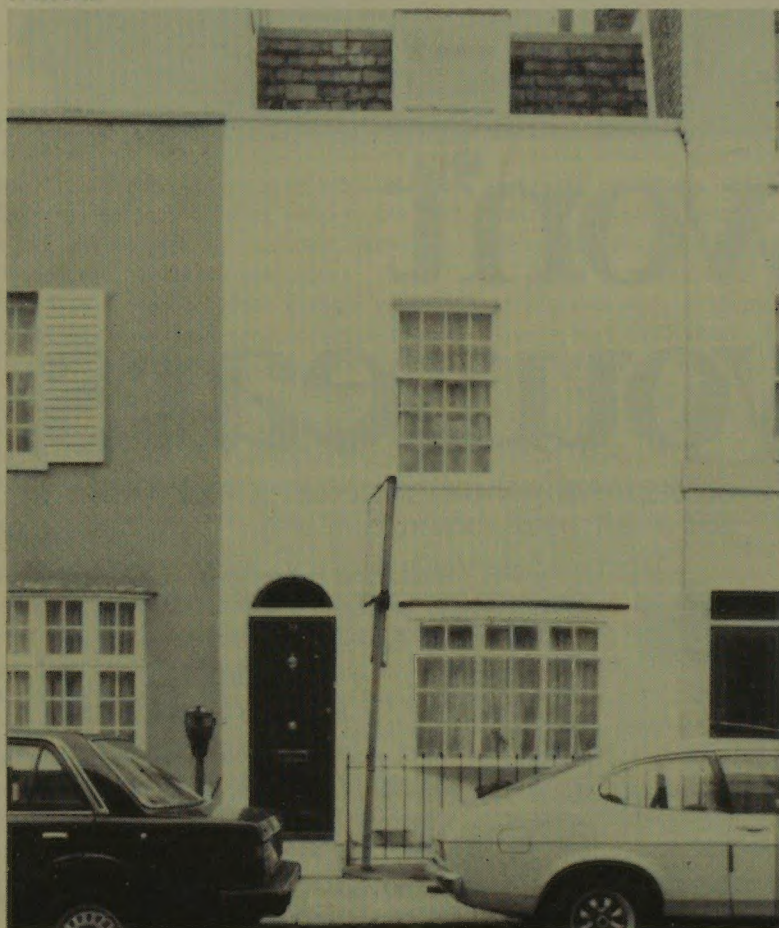


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**DONNE PLACE, SW3** Superb terraced cottage in immaculate condition. Double recep, fitted kit/breakfast, 3 beds, 2 baths, gas CH, d/glazing, patio, roof terrace. Freehold £117,500. 01-581 8166.



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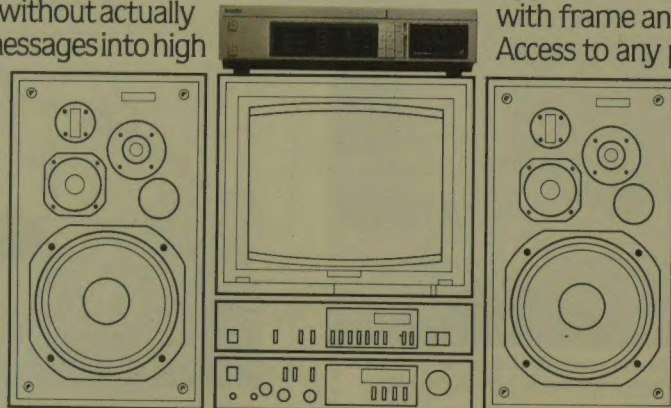
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## The case for Europe

Voices are again to be heard across the land demanding Britain's withdrawal from the European Economic Community. As withdrawal is now official Labour Party policy, the voices are likely to become more strident as we approach the next general election. The 10th anniversary of British membership has provided a valuable opportunity to re-examine the issues coolly and rationally, before they become blurred by the heat of the hustings.

For all their personal undemonstrativeness, the British have a romantic and emotional streak. It shows in our poetry, painting and music—and in our history. It has shown in our experience of the EEC. Emerging victorious but diminished from the Second World War, we ceded an empire but failed to grasp the leadership of a battered western Europe. So first the European Coal and Steel Community and then the EEC itself were formed without us.

Too late we saw our error and sought entry. Twice President de Gaulle said "*Non!*" Once that veto was lifted, we reacted extravagantly. Advocates of membership were over-optimistic: an astringent douche of competition in an enlarged "home" market of 250 million customers would, they said, rejuvenate our wilting industries. No less extravagant were the anti-Marketeers' fears: of soaring food prices and shrinking sovereignty, of rampant harmonization and Continental bureaucracy.

There was always another, median view, to which the British gift of common sense should have inclined more of the nation: that the EEC was seriously flawed, and in some respects unsuited to our needs, but that it was the best available expression of European unity, and one which it would be damaging economically and politically not to join. Ten years on, that argument has gained rather than lost in force.

One of the principal arguments of the anti-Marketeers—that the British Parliament would in some way be castrated by membership and Britain lose control of its destiny—has been shown to be disingenuous eyewash. The same argument could be used for pulling Britain out of Nato and the International Monetary Fund, or out of the General Agreement on Tariffs and Trade, and perhaps the United Nations, too.

The truth is that for decades Britain has not been free to determine its own fate. No nation is. We all need to co-operate with others, and we need the help and support of allies, neighbours and friends. The EEC is the most tightly knit of existing friendly organizations. The constraints, obligations and sacrifices involved in family life are not always enjoyable or welcome, but they are part of an indispensable give and take. The individual's complete freedom must be restrained if jungle law is not to prevail in society. So, too, a member State's freedom must be

limited within the family of the EEC.

The outside world has grown harsher since Britain, Denmark and Ireland joined 10 years ago, competition ever stiffer. The enduring recession bears with it the continuing danger of trade wars and protectionism, though the Labour Party nurtures the illusion that it could restrict foreign competition without provoking retaliatory measures against our exports. Outside the EEC, Britain would be ill placed to fight for the optimum balance between freedom and mutual restraint in its trade dealings with the outside world. Britain's negotiating strength is not weakened but strengthened by sharing a common position with nine countries with many common interests.

To attribute Britain's shrinking industrial base to EEC membership is equally unrealistic. It is now a truism to point out that whereas the first 10 years of the EEC's existence were a period of rapid economic expansion, the last decade has been one of stagnation and contraction. Faced with tougher competition in the open and recession-shrunk market of the Nine, Britain's declining weaker industries went perhaps more quickly to the wall. The tragedy is that the weeding out process did not take place, as it did for the six founder members, a decade earlier, when new industries could have absorbed displaced workers.

With North Sea oil gushing in and a new pattern of trade evolving, not all the economic news has been bad. Exports to our EEC partners have increased more than imports from them. The EEC now takes 43 per cent of our exports, against 29 per cent 10 years ago. West Germany, not the USA, is now our biggest trading partner. It makes sense geographically, and it should keep competitiveness sharpened in a way the once captive Commonwealth never did.

Another gain has been our increased self-sufficiency in food: from 63 per cent in 1972 to 75 per cent today. Our trading partners' currencies have been kept more stable by the European Monetary System. Political gains have been less tangible but considerable. How can it fail to be beneficial that Britain should now seek to keep its foreign policy in line with its partners' on topics of mutual interest through regular discussions in EEC capitals and among EEC diplomats around the world? Within the western alliance Europe is increasingly establishing its own identity. Given the danger that the two hostile super-powers are likely otherwise to dominate international affairs—and sometimes the domestic affairs of smaller countries, too—that is a very valuable development.

Equally, we should not underestimate the EEC's exemplary character as a working partnership of democracies. The prospect of

membership has helped Spain throw off the legacy of Franco and strengthened the voice of moderation in Portugal, as it has in Greece, a member since 1981. The Community looks a more formidable achievement from outside than inside, and remains a bastion of peace and democracy.

Regrettably, despite its founders' intentions, it is not a bastion of free trade. Where manufactured goods are concerned, it has greatly reduced trade barriers internally and externally. But for agricultural produce it has erected them. The Common Agricultural Policy is the source of the Community's most serious self-generated problems. By imposing levies on imports from outside countries it causes hardship and resentment among its trading partners. By subsidizing exports of its own surpluses, it turns a knife in the wound and gravely distorts world trade. Those surpluses are perpetuated by a discredited policy of guaranteeing prices to farmers regardless of the effect on production. It would be perfectly possible to restore the link between prices and the laws of supply and demand without jeopardizing the living of small farmers tilling hostile but often picturesque terrain.

The rules of the CAP make it inevitable that agriculture should swallow up most of the EEC budget, just as they ensure that Britain pays a disproportionate contribution and Holland and Denmark derive undue benefit. For internal reasons reform of the basis of contributions, or an automatic corrective mechanism related to gross national product, is essential. But the need is for reform, not withdrawal.

In hindsight it always seemed a pity that the Labour government which negotiated many of the terms of entry did not see Britain in. Labour's sniping from the opposition benches at Edward Heath's missionary zeal, and its vacillations when back in office, led to the "re-negotiations" of the Wilson and Callaghan governments being conducted in a petty spirit, which alienated many friends and destroyed any residual British claims to European leadership. Now, despite the clear answer to the 1975 referendum on membership, that same vacillation has hardened into hostility to continued membership under existing terms, though the TUC is happily showing signs of greater realism.

In any league table of bankrupt political ideas, fortress Britain going it alone must rank near the top. The question British voters will have to ask themselves when the election approaches is: which party seems to be facing up to the hard realities of the 1980s? The British love a whipping boy, and the EEC has been a handy one. But in the last analysis, realism and self-interest dictate that Britain should continue to belong to this imperfect but influential and democratic community.



**Monday, December 6**

A bomb exploded in a public house at Ballykelly, Co Londonderry, killing 17 people, four of them women, and injuring 65 others. A disco was in progress at the time and the pub, almost opposite the Shackleton Barracks, was much patronized by soldiers, 11 of whom were among the dead. The Irish National Liberation Army admitted responsibility. These murders brought the total of civilians and troops killed in the UK and the Irish Republic in connexion with Ulster since 1970 to 2,264.

In the mid-western States of the USA floods following torrential rain and tornadoes caused the death of 38 people and left thousands homeless.

**Tuesday, December 7**

The House of Representatives voted to cut almost \$1,000 million from funds for the MX intercontinental ballistic missile programme recommended by President Reagan.

Professor Hugh Hambleton, a Canadian academic, was sentenced at the Central Criminal Court to 10 years' imprisonment for passing Nato secrets to the Russians.

**Wednesday, December 8**

The Home Secretary William Whitelaw signed exclusion orders banning entry to Britain of the two Sinn Féin leaders, Gerry Adams and Daniel Morrison, and Martin McGuinness, a member of Sinn Féin. The two leaders had been invited by Ken Livingstone and the ruling Labour group of the Greater London Council to come to London for talks. The Sinn Féin then issued an invitation to Mr Livingstone to go to Ulster instead, which was accepted.

The Government announced a £31 million aid package for industrial development and agriculture for the Falkland Islands, to be spent over six years, with a further £5 million for civilian rehabilitation.

**Thursday, December 9**

An estimated 50-100 South African commandos raided Maseru, Lesotho, killing at least 41 people, including five women and two children. The attack was said to be on guerrilla bases of the African National Congress.

Sir Derek Rayner announced his resignation as an adviser to the Prime Minister in order to devote more time to his post as vice-chairman of Marks & Spencer.

75 children were killed when a helicopter flying them from the border zone of Nicaragua to safe camps was shot down 110 miles from Managua.

**Friday, December 10**

It was announced that the US government had earmarked £8.1 million for the construction of a secure war headquarters at High Wycombe in Britain as a command and control centre in the event of war between Nato and the Warsaw Pact countries. Building was to begin in July.

Two Soviet cosmonauts landed in Kazakhstan after orbiting the Earth in Salyut 7 for a record 211 days in space.

**Saturday, December 11**

An explosion of methane gas in Coventry Colliery, Keresley, near Coventry, injured 26 miners.

**Sunday, December 12**

Tens of thousands of women from Britain and Europe gathered at RAF Greenham Common, Berkshire, in a protest against the proposed siting there of 96 American cruise missiles.

A special delegate conference voted in favour of forming a coalition government in the Irish Republic under Dr Garret FitzGerald.

**Monday, December 13**

A state of emergency was proclaimed in North Yemen after an earthquake which killed 3,000 people, injured 1,500 others and wiped out or severely damaged 187 villages and towns. Four

successive tremors measuring between 4 and 6 on the Richter scale struck the Dhamar region.

**Tuesday, December 14**

A government White Paper announced spending of more than £1,000 million on defence equipment which would include four Type 22 frigates and six Tristar jets for conversion for use in air-to-air refuelling. 1,500 jobs would be saved at Portsmouth dockyard, previously threatened with closure.

The Prime Minister announced measures to ensure that rape cases came before senior judges only.

A giant landslide in Ancona, Italy, caused the evacuation of nearly 4,000 people from their homes, damaged the railway and cut off electricity, water and gas supplies. 2.3 square miles of hillside were in danger of being carried into the sea.

**Wednesday, December 15**

The frontier between Spain and Gibraltar was opened, but only British people resident on the Rock—not tourists—were granted passage.

The Government was defeated by 18 votes on proposed new immigration rules which would admit into Britain fiancées and husbands of British women. 23 Conservatives voted against the Government and an estimated 28 others abstained.

The TUC Health Services Committee voted to end eight months of disruption and resume talks on the offered 6 per cent increase for ancillary workers and 7.5 per cent for nurses. The decision followed the non-TUC affiliated Royal College of Nursing's acceptance of a 19-month offer of 12.3 per cent and the promise of a new review body to regulate their pay from April, 1984.

The Labour Party's national executive voted by 18 votes to nine that the Trotskyist Militant Tendency organization was ineligible for affiliation to the party.

Train drivers' leaders rejected British Rail's extra pay offer to operate single manning on the new £150 million Bedford-St Pancras commuter service.

A South African official, Joseph Klue, left Britain at the request of the Foreign Office because of "activities incompatible with his official status".

**Thursday, December 16**

The European Parliament in Strasbourg voted by 258 votes to 79 to reject the supplementary budget which allowed for immediate payment of about £500 million to Britain and £124 million to West Germany, sums agreed by the foreign ministers in Luxembourg two months earlier.

In Poland Lech Walesa, leader of the banned union Solidarity, was held for eight hours by security officials to prevent him addressing shipyard workers in Gdansk.

An earthquake measuring 6 on the Richter scale was reported in Afghanistan, its epicentre 185 miles north-east of Peshawar. 515 people were killed.

Two people were killed, 65 injured and 120 arrested after street battles between police and a crowd estimated at 200,000 who marched to the Plaza de Mayo in Buenos Aires, Argentina, demanding the return of civilian government.

Colin Chapman, founder and chairman of Lotus cars, died aged 54.

**Friday, December 17**

Britain's inflation rate fell to 6.3 per cent in November.

The Soviet Union demanded the withdrawal of Britain's naval attaché in Moscow in retaliation for the expulsion of his counterpart from London two weeks previously.

**Sunday, December 19**

All designs submitted for the National Gallery's extension in Trafalgar Square were rejected. Architects Ahrends,

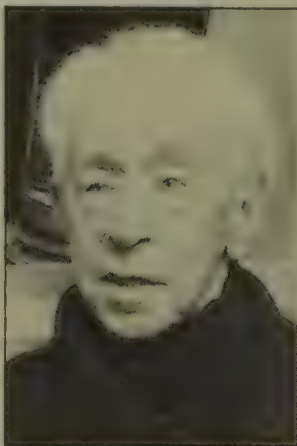
Burton and Koralek had been asked to produce a completely revised design with Trafalgar House as developers.

A Townsend Thoresen cargo-passenger ferry collided with the vehicle-carrying ferry *Speedlink Vanguard* in the approaches to Harwich Harbour. The ferry, *European Gateway*, sank with the loss of six men.

Explosions damaged a nuclear reactor at a nuclear power plant at Koborg, near Cape Town. The African National Congress claimed responsibility.

**Monday, December 20**

British Steel announced a further 5,000 job losses, but all five main steel-making plants were to remain open at a cost of an extra £100 million.



Artur Rubinstein, the pianist, died aged 95.

**Tuesday, December 21**

The Soviet leader Yuri Andropov offered to reduce the Soviet Union's medium-range nuclear missiles by more than two-thirds to match the number deployed by Britain and France if the United States abandoned the plan to deploy cruise and Pershing II missiles in western Europe. The proposals were met with scepticism in Britain and rejected by France and America.

In an extensive reshuffle of senior Civil Service posts Peter Middleton, 48, was named as the next Permanent Secretary of the Treasury; Clive Whitmore was to take over the Ministry of Defence, Michael Quinlan the Department of Employment and Sir Kenneth Couzens the Department of Energy.

**Wednesday, December 22**

An all-party Select Committee of MPs rejected charges by Arthur Scargill, the miners' leader, that the Coal Board had a list of 96 pits to be closed; but stated that closures of uneconomic pits must be accelerated because of the industry's deteriorating finances and the need to balance supply and demand.

France suffered severe flooding which caused the deaths of three people. The city of Poitiers was cut off after a sudden rise in the river Clain.

**Thursday, December 23**

The Prime Minister Margaret Thatcher appointed Robin Leigh-Pemberton, chairman of the National Westminster Bank, to be governor of the Bank of England. The present governor, Gordon Richardson, was to retire.

Poland's military rulers released all but seven of those interned without trial under martial law. Those still held were all leaders of the outlawed union Solidarity, including Andrzej Gwiazda, deputy to Lech Walesa.

Britain had a £700 million trading profit in November; exports outstripped imports by £470 million and insurance, shipping and tourism made £230 million.

**Friday, December 24**

The Magic Bus Company, which specialized in cheap long-distance coach routes, went out of business.

Louis Aragon, the French poet and writer, died aged 85.

**Monday, December 27**

An international express crashed into a commuter train outside Rotterdam, killing three people.

**Tuesday, December 28**

Formal negotiations on Israel's withdrawal from the Lebanon began in Khaldia, south of Beirut.

A meeting of delegates from Scottish pits voted 12-7 not to support the men who had been on strike for a week at the Kinneil colliery in an attempt to prevent its closure. The men were told to go back to work.

Two Japanese climbers, Yasuo Kato and Toshiaki Kobayashi, were killed on Everest only hours after Yasuo Kato had become the first man to climb the mountain in winter.

In the USA five days of floods in the Deep South forced thousands of people to leave their homes, while in the north blizzards brought major cities such as Denver, Minneapolis and Lincoln, Nebraska, to a standstill. Minneapolis airport had to close down.

In Miami blacks rioted, looted shops and attacked whites over two nights after a policeman shot and fatally wounded an armed black man in an amusement arcade.

**Wednesday, December 29**

The Polish Parliament announced it would ask the West for a further £1.5 billion to add to its £12.5 billion foreign debt.

**Thursday, December 30**

Martial law was suspended in Poland.

Denmark rejected the final EEC proposals for a common fisheries policy. The British Navy and RAF went on alert to deal with any Danish attempt to fish illegally within the 12 mile limit.

**Friday, December 31**

The New Year Honours List included



four life peers: Sir Derek Ezra, former chairman of the National Coal Board who would speak for the Liberals in the House of Lords; Marshal of the RAF Sir Neil Cameron; Sir Derek Rayner, joint vice-chairman of Marks & Spencer who headed Mrs Thatcher's Civil Service efficiency unit and Gordon Richardson, retiring Governor of the Bank of England.

In Zimbabwe six employees of Lonrho were ambushed and killed near Bulawayo. A white farmer, Benji Williams, and his adult grandson, David Belang, were kidnapped. Mr Williams was found murdered two days later. Dissident supporters of Joshua Nkomo's Patriotic Front Party claimed responsibility. Mr Nkomo repudiated the acts and their perpetrators.

Canon Lewis John Collins, founder of the Campaign for Nuclear Disarmament, died aged 77.

**Saturday, January 1**

Two women were trampled to death and 140 people severely injured as crowds dispersing after the traditional New Year celebrations in Trafalgar Square stamped.

**Sunday, January 2**

Details were released of a raid on the City branch of the Sepah-Iran bank in Cheapside on December 4 in which more than £9 million in certificates of deposit and £31,000 in cash were stolen. Four persons were believed to have been involved. The certificates had an expiry date, which had passed without any of them appearing on the international money market.

Dick Emery, the comedian, died aged 63.

**Monday, January 3**

The *Times* resumed publication for the first time since production was halted on December 20 when 92 electricians stopped work after being refused more money for using new machinery. The settlement, which followed arbitration by William Keys, chairman of the TUC's printing industries committee and leader of Sogat 82, included abandonment of *The Times* management's imposition of a wage freeze for all staff in 1983.

A seven-storey block of flats collapsed in Diyarbakir, south-eastern Turkey, killing at least 38 people and injuring 35.

**Tuesday, January 4**

The Warsaw Pact two-day summit began in Prague. It was attended by Yuri Andropov, making his first appearance outside the USSR as his country's leader. The aim of the summit was a "peace offensive" based on recent Soviet disarmament moves.

The RN patrol craft *Alderney* and the fisheries protection vessel *Vigilant* intercepted three Danish trawlers in Britain's restricted fishing zone. On January 6 Captain Kent Kirk, the Danish Euro MP, was intercepted after he had begun fishing in British waters. He was fined £30,000 with £400 costs by a North Tyneside court.

After three days of fighting between pro- and anti-Syrian forces in the Lebanese city of Tripoli 47 people were reported dead and 70 wounded.

**Wednesday, January 5**

Heavy thunderstorms in some areas of South Africa broke the country's worst drought since records were kept 68 years ago.

Archbishop Glemp of Poland was among 18 new cardinals to be named by the Pope.

**Thursday, January 6**

Michael Heseltine, former Secretary of State for the Environment, was appointed Minister of Defence to replace John Nott. Tom King, formerly deputy minister, was appointed to succeed Mr Heseltine; Geoffrey Pattie replaced Lord Trenchard as Minister for Defence Procurement; Ian Stewart, Parliamentary Under-Secretary, Defence; Timothy Raison, Minister for Overseas Development; David Waddington, Minister of State, Home Office.

Britain's unemployment figure rose by 34,000 in December to 3,096,997, 13.3 per cent of the workforce.

**Friday, January 7**

The National Trust bought Fountains Abbey, North Yorkshire, for £191,000.

Australia regained the Ashes in the final Test against England at Sydney, having won two matches, lost one and drawn two.

Edith Coates, the operatic mezzo-soprano, died aged 74.

**Saturday, January 8**

The Prime Minister Margaret Thatcher arrived in the Falkland Islands to talk to the people and "to pay tribute to those who had liberated the islands."

**Sunday, January 9**

Bermondsey Labour party selected Peter Tatchell as its prospective candidate for the second time despite his rejection by the Labour Party's national executive committee.





PRESS ASSOCIATION

**Prime Minister in the Falklands:** Mrs Thatcher flew in secret to the Falkland Islands, where she and her husband were welcomed by the Islands' Civil Commissioner, Sir Rex Hunt, and Lady Hunt on January 8. The Prime Minister visited military units and battle-sites and was given the freedom of the Falkland Islands.





**Ferry collision:** The Townsend Thoresen ferry *European Gateway* collided with a vehicle-carrying ferry off Harwich Harbour and sank. Six men were lost.



FRANK SPOONER

**Border reopening:** Spain reopened the border with Gibraltar at midnight on December 14. British residents—but not tourists—were granted passage.



FRANK SPOONER

**Italian breakaway:** A giant landslide in Ancona threatened to carry 2.3 square miles of hillside into the sea. Several thousand people had to leave their homes.





**Peaceful protest:** Tens of thousands of women encircled RAF Greenham Common, Berkshire, demonstrating against plans to site 96 cruise missiles there this year.



**Riots in America:** Black youths ran from tear gas thrown by police in Miami, Florida, during riots which followed the shooting of an armed black man.



**Earthquake devastation:** A succession of earthquakes in the Dhamar region of north-west Yemen killed an estimated 3,000 people and injured thousands.



**Future fuel-saver?** British Leyland's ECV3—Energy Conservation Vehicle—is claimed to return 133 mpg at a steady 30 mph, but is not yet to be produced.



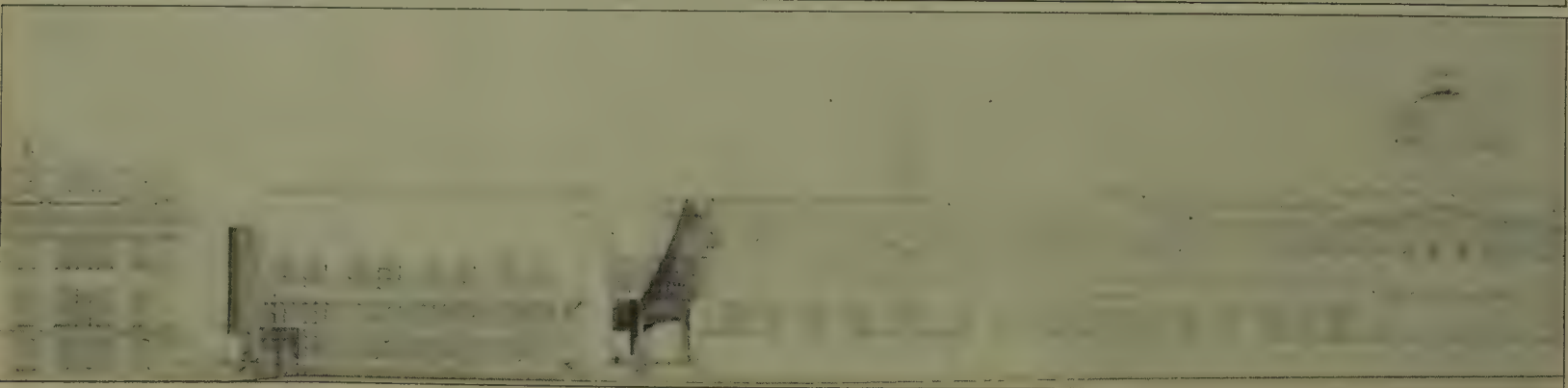
**Twin Jumbos:** the Dual Fuselage, one of several designs suggested by Lockheed for aircraft in the next century, would be cheaper than two single-bodied planes.



## WINDOW ON THE WORLD

**Changes in prospect:** Three developments likely to change the face of London are illustrated on this page. The £30 million scheme for the Billingsgate site, top, was approved, as were the other developments, by Michael Heseltine as Environment Minister. It retains the existing market buildings, refurbished to create what the developers describe as a "somewhat down-market Covent Garden"; and will include two silver-blue glass-clad towers, each 140 feet high, a riverbus landing stage and a berth for a historic ship. Architects are Covell Matthews Wheatley

Partnership. The architect of the Coin Street development in Waterloo is likely to be Richard Rodgers, jointly responsible for the Pompidou Centre in Paris, whose scheme is shown below centre. The scheme for the National Gallery extension, bottom, is the one that was submitted by Ahrends Burton & Koralek. None of the 79 entries in a competition for a new extension was considered entirely satisfactory, but this firm was awarded the contract to build the extension to a revised design, with Trafalgar House as developers.







PRESS ASSOCIATION



PRESS ASSOCIATION



PRESS ASSOCIATION

**Royal occasion:** Six-month-old Prince William of Wales made his first public appearance since his christening last August with his parents at Kensington Palace.



# THE ALTERNATIVE

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'A personal loan is just a straightforward transaction between lender and borrower which, properly handled, will benefit both,' says Bill Wagstaff.

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'Few problems can be entirely solved by money — but they can often be eased. A bank manager who's worth his salt knows this, and will always wish to lend money if humanly possible — with as little fuss and as much help as he can offer. And at Williams & Glyn's we like to think *all* our managers are worth their salt.'

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# Restoring honesty to the economy

by Sir Arthur Bryant

To live on borrowed money and perpetually to borrow more is not a state in which either man or nation can thrive. Yet this is the position of Britain today and one in which, though to a lesser degree, she has been ever since the two World Wars of the first half of the century, which were paid for by borrowing on the future. And for the past 20 years, though in peacetime, to pay for the Welfare State successive governments have been creating money by increasing borrowing on the "never-never", the interest on which has to be met by ever-rising taxes, price increases and charges for public services. In a quarter of a century the annual interest on central government debt has risen more than tenfold from £705 million in 1955 to the staggering total of £8,661 million in 1980—more, that is, than the annual cost of either defence, public health or education. In 1962 the national debt of the United Kingdom stood at £28,674 million—or roughly four times what it was in 1914. In 1980 it stood at £91,245 million. By 1981 it had risen to £112,780 million.

The consequent rise in the interest charges payable by taxpayers and all producers of real wealth has caused an inflationary fall in the value and purchasing-power of money, so that everything today buys only a tenth or less of what it could buy 25 years ago. At no time has there been such a rapid and socially disturbing fall in the value and buying-power of money. Today a Government deeply and sincerely dedicated to the restoration of economic honesty in our public and economic life, and striving desperately to achieve it, is having to rely on money which in little more than 20 years has lost nine-tenths of its value. It is, in fact, the most inflationary—and, therefore, dishonest—money ever issued in our history, even more than that caused by Henry VIII's debasement of the coinage through clipping it.

Yet when I was a boy in the first years of the century there was no inflation and had been none for many years, and the pound bought as much as it had bought in my grandfather's time, 50 years before. For the sole cause of our present-day inflation has been the creation of money, as distinct from real wealth, by State borrowing at interest which has subsequently to be paid by taxes on the producers of real wealth, who are forced, as a result, to recoup it by ever higher prices. This results in a general insufficiency of purchasing-power in the hands of the consumer who, like the producer, has to be taxed to pay the interest on such State borrowing with the disastrous social consequences of simultaneous underproduction and under-employment.

At the root of this absurdity lies an

inability on the part of both economists and the public to distinguish sufficiently between the real wealth needed to support and improve human and national life, and the money-values which, in a free country like ours, are needed to bring that wealth into existence. For money has a dual purpose. It is not only a measure of the price demanded for the production of real wealth. In a society in which men are free to choose their own employment and consumer-goods it is the necessary instrument for setting the wheels of productive industry turning and getting wealth produced. It is the elastic instrument by which free men translate their needs into the production of the goods they require. And in a free nation only one thing can keep the wheels of its factories turning and its farms in full production—effective purchasing-power in the pockets of its people. If, as a result of excessive taxation and inflationary price-rises, there is an insufficiency of such effective purchasing-power, factories cannot be kept in production and the goods people need made in sufficient abundance. And, as a result, millions have to be left out of work and wages while in need of the very goods and services they could otherwise buy and make.

The cure for this tragic state of affairs is not, as the Government's critics vociferously demand, to increase, as in the past, the amount of State borrowing by further borrowing at interest, but to reduce taxation and, by doing so, render unnecessary the ever-rising costs and price of the real wealth the public needs and which trade unions, to protect the living standards of their workers, continually demand, though at the expense of further increasing unemployment. The correct answer to this otherwise

arithmetically and politically insoluble problem is not to continue borrowing money at interest, with consequent cumulative taxation and rising prices, but to create it by exercising Government's inherent historic right to create whatever money is necessary.

What seems required, as I have earlier suggested on this page, is a public body, removed and divorced from political pressure, staffed by expert Treasury officials, invested by Parliament with the duty of creating, free of interest, as much money for necessary government purposes as the country at any given time should, in their considered judgment, need to ensure the maximum possible employment of its productive resources. The amount of interest-free new currency or credit brought into existence would have to be based on a carefully calculated estimate by the Government's expert financial advisers of the precise amount of debt-free money which could be safely injected into the economy at any given moment without depreciating the value of the currency already in circulation. Unlike the Treasury's present practice of continually borrowing vast sums—the extent of which, far from being based on any exact calculation of the country's future ability to pay the interest on them, seems to be dictated solely by the State's hand-to-mouth financial needs—it would be based on a considered judgment of how much monetary expansion the economy could safely sustain to promote increased production and employment.

This would be no irresponsible resort to printing paper money unbalanced by any potential and realizable production of real wealth, like the deliberate and reckless hyper-inflation of the

German currency in 1922-23, which has been the bugbear ever since of any suggestion that the creation of interest-free money based on a country's potential production could prove a more economic and scientific way of ensuring full production and employment than perpetually borrowing on the never-never. Yet, why should it be considered more inflationary to issue a carefully calculated amount of money with no interest-bearing debt attached to it, than to print an unlimited amount of money charged with heavy interest-rates payable in future taxation, forcing the manufacturer and public services to keep raising their prices?

The exercise of the right inherent in every sovereign state of creating and issuing a sufficiency of money to make financially possible what is physically possible and morally desirable, would enable as much real wealth to be brought into existence as, with its immense inventive and scientific potentialities, the nation is capable of making. It would give Government a freedom of action which its present dependence on borrowed money denies it. By simultaneously allowing and anticipating a corresponding and carefully calculated reduction to be made in the taxation which would otherwise be needed to pay the interest on further Government borrowing, it would allow industry to stabilize, instead of having to raise, its prices. And wherever Government wished to help an industry or Public Utility, by doing so in the form of an interest-free loan, that industry or Public Utility would no longer have to raise the price of its products or services in order to pay interest. It would make it possible for Government both to lower taxation and the rate of inflation simultaneously, and, by reducing both taxes and prices, to control the money supply.

I am not suggesting that all this could be done at once. It could only be done gradually without damaging the existing commercial institutions of the country. And it would require the active co-operation of our highly efficient banking system which at present, in order to help its hard-pressed private clients in a time of recession by exercising the Government's historic monopoly of creating not only cash but credit, is injecting vast sums of debt-laden credit into the economy without Government being able to check and control it. But I believe that, with a general election approaching which may well decide our future as a free country, the time may presently prove ripe for a far-sighted and forward-looking Prime Minister to crown her four years' heroic struggle to restore honesty to the economy, by indicating a way in which, little by little, underproduction and unemployment may be eradicated from the economy and the life of our people.

## 100 years ago



Throughout February, 1883, Londoners watched the removal of the colossal statue of the Duke of Wellington from Constitution Hill Arch. The statue was taken to Aldershot, where it stands today. Engravings from the *ILN* of March 10, 1883.



# ENCOUNTERS

with Roger Berthoud in Yorkshire

## A survivor among Laughtons

Tom Laughton, retired hotelier and far from retired picture collector, was at the ticket barrier of Scarborough station to meet me. His appearance surprised me: tallish, slimish and with a good head of straight grey hair, he in no way resembled his late brother, the celebrated actor Charles Laughton. When, at his comfortable, picture-filled but architecturally unremarkable 1920s home a couple of miles out at Scalby, he said he would be 80 in March, I was genuinely startled.

Before he sold out in 1964, Laughton was, as owner of the Royal overlooking Scarborough bay, one of the last working proprietors of a big hotel. His parents—mother was the driving force—had started off as the joint managers, later tenants, of the small Victoria Hotel near the station. When Tom was about five years old they bought the Pavilion, with some 140 beds. "They made it into a terrific success," he said. "My elder brother Charlie was trained at Claridge's for the hotel business and came back to help my parents after the First World War.

"But he had no interest in it, and all his time went into amateur theatricals and imitating the customers behind the scenes to the staff. I was being trained for farming in the Yorkshire Wolds when Charlie came to me and said would I come back and take his place." Tom agreed, thinking it would be temporary. Charles went to the Royal Academy of Dramatic Art in London, was playing leads in the West End within three years, and was a world-famous film star within 10.

"I'm very adaptable," Tom confessed. "I came back, aged 21 and with no training. But I had been brought up in the hotel business, and it was second nature to me. My father died that year and my mother was out of commission for two years. I was thrown in at the deep end." The Pavilion flourished. In the early 1930s he started a country-style hotel, Holbeck Hall, up on the cliff; and in 1935 acquired the flagging Royal Hotel, increasing its capacity to 240 beds. He soon made it famous for its service, food and liveliness, while brother Frank coped with the Pavilion and an aunt with Holbeck Hall.

He has found it a fascinating business—a bit like the theatre, only the applause is individual. "If as proprietor you and your wife work very hard, all your staff follow your example. We seemed to get a marvellous staff around us, and had a spirit of service which percolated downwards. You get so much appreciation—it's a most stimulating way of earning a living."

The staff, the food, the wine cellar,

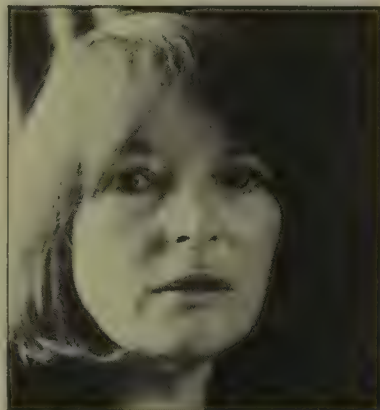
the music: he found fascination in each sphere, but especially in collecting pictures (Charles had helped fire his interest) to decorate the Royal in particular. Leaving aside mirrors, chandeliers and *objets d'art*, he reckons he bought some 600 paintings and drawings over the years, and the itch lingers on. The best works, ranging from Dutch 17th-century to Matthew Smith, now hang in his Scalby home.

His most remarkable association has been with Zdzislaw Ruszkowski, who is 75 and lives in Hampstead. They met in 1952 and Laughton now has almost 200 of his oils and drawings. "I was very keen on Seurat, Cézanne and Van Gogh, and was looking for the natural outcome of their work, and I came across Ruszkowski. I recognized in him a similar creative spirit, and have come to believe that his work will live on. Living with it is a privilege and a stimulus that never palls."

The Pavilion was sold in 1962, the Royal after Frank's death in 1964. Charles died of cancer in 1961. They had remained close. "I had the greatest admiration for him. He was such a nice fellow, and a really marvellous actor." Sadly, the three brothers had no children. Tom, once divorced and twice a widower, re-married recently.

● *The Paintings of Ruszkowski* (introduction by Michael Simonow) was published recently by Mechanick Exercises; and an exhibition of recent work is at the Alpine Gallery, 74 South Audley St, W1, from January 24-29.

## North calls to North



Elizabeth North: a reputation gap.

An unaccountable gap yawns between Elizabeth North's high critical reputation and her modest public repute. Having, like several critics, been dazzled by her seventh novel *Ancient Enemies* (Cape, £7.95), a study of a 16-year-old girl at odds with her stepfather, I went to see her at her home in Harrogate, where she lives with the playwright and TV presenter Brian Thompson.

She wondered if her reputation



Tom Laughton at nearly 80: brother Charles whetted his taste for collecting.

might have benefited from an earlier start. The satire boom of the 1960s might have suited her. But her first novel, *The Least and Vilest Things*, was not published until 1970, and then she took three years off to study English literature and philosophy at Leeds University. "I felt I needed a proper education. I think it made me feel level with the people who might criticize my novels," she said. After raising four children, she felt gloriously irresponsible behind a desk, even if she was older than most of her tutors. Her husband stayed by her until she graduated, when they amicably divorced.

Now aged 50, she feels the years hurrying by. The slow first half of her life she spent in Dorset, where her father, Admiral Sir Dudley North, had retired after being relieved of his post as Commander in Chief, North Atlantic, in 1940 by Churchill, fundamentally because he objected to the scuttling of the French fleet at Oran. "He came back a broken man, and never really recovered. It was very sad."

Moving to Yorkshire in 1964, because of her husband's job, was the best thing that ever happened to her, she reckoned. "I was half asleep in Dorset, I had been there so long. I had never had to stand on my own two feet. I suddenly felt much more energetic, and for the first time I had a city to play with." For £6 a week they rented the dower house of Lotherton Hall, near Leeds, and the local gentry provided

much material for her second novel *Pelican Rising*. Changing scene is stimulating, she finds, though she is not usually short of material about people and places. Deploying it within a telling framework is the hard part. Writing itself is mostly painful, but so is not having a novel to work on. "One day in five it's fun if it works. Mostly it's knowing it's not working but hoping I'll get to some point where it does.

"I go over it again and again. There will be some bits which work—you feel that a paragraph or page is nicely said and says something not said before—but they won't necessarily be related. You have to find bits which link them and which also work. It's a bit like editing a film."

She abandoned as too complicated her first plan to write *Ancient Enemies* from three points of view: daughter, mother and step-father, plumping after three drafts for the adolescent Petra's. She topped up on her experience as mother and step-person with gleanings from friends, adding her own characteristic topical touches, brand names, slang and so on, which give a feeling of real life going on.

Any provincial hang-ups? Not meeting the critics in London could marginally affect the attention she and her books receive, she suspects. "Having said that, the more you are in the literary world, the more you lose your grip on the real world, which is what you are writing about." Feeling permanently ill



at ease, as she does, is part of the same true calling. "I tend to stand back and see things from a distance. It's probably why I can write," she added—just before I said it for her.

## Struggles of a late Constable

It is one thing ("rather a joke, really") to bear the title of 46th Lord Paramount of the Seignior of Holderness, and quite another to own one of Britain's least known major stately homes. John Chichester-Constable bears both burdens with generally good humour and no pomposity. Burton Constable Hall, an Elizabethan mansion with Georgian aggrandisements, lies 8 miles north-east of Hull, on the way to nowhere special. Big it certainly is: its pitched roofs would cover some 3 acres. "You could call it nearly as big as Chatsworth," the 46th LP said with a laugh. Rooms? "I suppose I could drum up 80."

The Constables, as they were, probably came over with William the Conqueror and were granted one of the seigniories being created in coastal areas needing defence. Holderness is a low-lying peninsula, and Chichester-Constable still enjoys certain rights on the foreshore. The coastguard telephones if a "royal" fish—marine mammals, it seems—is washed up, and two years ago he spent almost two hours getting a wounded dolphin afloat from Spurn Point.

It has been a tough inheritance. In 1929 grandfather decided he could not afford to live in the vast pile. He left it

empty and dust-sheeted, moving into a smaller house on the 4,000 acre estate in which our hero was born. The army took over the big house in 1940, provoking two huge German mines which descended on parachutes in 1941, missing the Hall but blowing out windows, doors and part of the roof. The 46th and present Lord took over on his father's death in 1962, after Eton (frowned on, the family being Roman Catholic), the Rifle Brigade, farming in Berkshire, and advertising and shipping in London, where his wife ran an estate agency. "Without her business sense I would have been taken for many more rides than I have been."

Raising money to make the place even weather proof was slow work, but since 1969 almost £250,000 has been spent doing the roofs, windows and much restoration, three quarters coming from public funds. It was bitterly cold when I was shown around by Jasmine, the charming housekeeper (His Paramountcy's Volvo having broken down), and the Chippendale furniture from the ballroom had been stored in the chapel after some revenue-producing "do". Substituting sun for freezing rain, and adding the views over Capability Brown's gardens and lakes, I imagined how fine the Great Hall, Long Gallery etc would all look.

Visitors have latterly averaged 26,000 a year, lured mainly by the annual steam rally, country fair and custom car show: "Nothing to do with the heritage aspect," Chichester-Constable admitted. An invisible but flourishing caravan park brings in four times as much as the visitors.

Was it fun, or a terrible burden? "It's

still fun, but it has also been terrifying from time to time," he replied. "If I don't get a proper comptroller in the next year, it will cease to be fun. It was such an enormous task, but the crazy gamble of getting it right is no longer with us—and one is 20 years older. Now it's a matter of keeping it maintained and making it pay. That's not to say I don't love it still. But it's time I had a professional."

It seemed a hectic life, with few staff. Sometimes he escapes into thinner air. "I'm a gliding ham. I go off to Sutton Bank in North Yorkshire or Lasham near Basingstoke." He keeps a French two-seater plane on the estate, and parks a girocopter (mini-helicopter) near York, both for joy-riding only.

## Vet animates tourism

"Most visitors from abroad come here on motoring and touring holidays, for an average of 4.1 days," said Jane Wyld, the charmingly effective commercial manager of the Yorkshire and Humberside Tourist Board, in her office overlooking York racecourse. It is her job to sell Yorkshire to the world as a holiday resort. "We are very popular as a place for a 'bargain break'—a second holiday—for north Europeans, including Scandinavians. Long-haul traffic, from North America for instance, uses us as a stopping off point on the way to Scotland. James Herriot and *Brideshead Revisited* (on TV) have done more to attract people to this region than anything since—well, Captain Cook." Herriot's book on Yorkshire was also very successful in the USA.

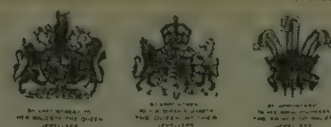
"When we realized how much he was doing for us, we contacted the big airline companies flying into Manchester, like British Caledonian, and they brought over at their own expense parties of tour operators and travel agents from the USA to have a familiarization—to see Herriot country: 'Do you really have stone walls here?' that sort of thing. In the Dallas/Houston area of Texas they had never heard of Yorkshire before, and if they had heard of York, it didn't relate to Yorkshire. More than 200 came. They wanted to look at Herriot's house, his practice and so on."

Just as the Herriot factor was dwindling, along came *Brideshead Revisited*. The TV series was hugely successful in Europe and the USA, and Castle Howard, where much of it was shot, found visitors 25 per cent up on a normal year. Acting as co-ordinator for the Eurovision Song Contest in Harrogate, Jane slipped a seven-minute film on Yorkshire into a gap between the last song and first marks.

For her, Yorkshire is in competition with France or the Seychelles as well as Devon or Norfolk. Even the faithful must be wooed. "Over 70 per cent of people who holiday in Yorkshire live there. You have to retain the market, and give them a new angle."



John Chichester-Constable and stately home: three acres of roofs and 80 rooms.



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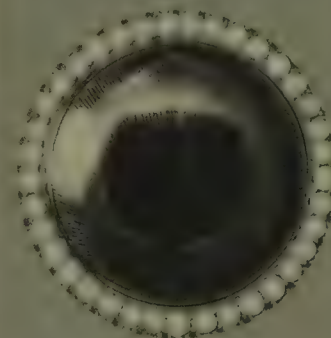
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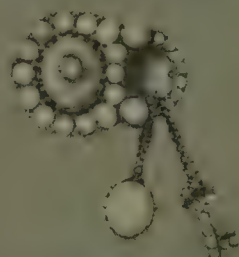
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Gold mounted Kingfisher blue and green locket in the form of closed wings. By Child and Child. London c. 1900



Multi-coloured enamelled gold peacock feather brooch surrounded by pearls. By Child and Child. London c. 1900.



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Interlaced triple circle blue enamelled gold brooch set with pink and green sapphires and a garnet. English c. 1900



A Fabergé gold brooch enamelled translucent green and set with diamonds. c. 1900

All jewels shown actual size

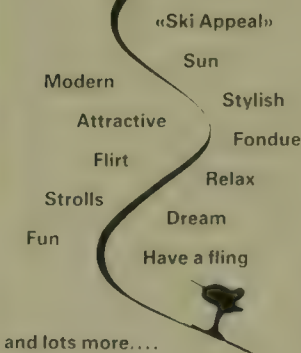


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# Judging the judges

by Norman Moss

Justice should be impersonal—but judges are human. Does their social and professional background fit them to judge? Are they shielded from normal life? We lift a corner of the veil to find some answers.



There is a story from the last century about a jocular argument between the Bishop of Exeter, Bishop Philpotts, and a judge about who was the more powerful. The Bishop said, "You can only tell a man that he'll be hanged, but I can tell him he'll be damned forever."

"True," acknowledged the judge, "but when I tell him he'll be hanged, then he *is* hanged."

A judge can no longer tell a man that he will be hanged, but he can send him to prison for life. He can set a convicted criminal free if he feels that is the right thing to do, and he is not answerable to anyone for his decision. Nor need he fear removal from office because his (or her) judgments displease some higher authority: a High Court judge can be dismissed only by both Houses of Parliament, and this would require an exceptional degree of misbehaviour. Judges can also shape the laws that govern our lives, and do.

Yet the men and women who wield this power are nearly anonymous. The public knows little of them as individuals and is not encouraged to improve its knowledge in this respect. Judges are rarely interviewed in the Press, and do not air their opinions on television programmes. Lord Redcliffe, when he was

a High Court judge, said: "A judge speaks from behind a mask, and it is not his business to drop it." There is a tradition in Britain that the law is impersonal, and that a judge should be seen as an anonymous instrument of abstract justice. There is some reason behind this. If someone is going to be sent to prison, or simply to lose something in the civil court to which he thinks he is entitled, it is better that he should feel that the law of the land is at work rather than the sympathy or antipathy of an individual.

If people know little about individual judges, many have a clear image of a typical judge. He is elderly, crusty, narrow-minded although perhaps well-meaning, remote from the world of the common people, with a voice as dry as *fino* sherry and the accent of an old Etonian. This image does not accord with today's reality. Shorn of the wigs and robes, most judges seem much like other successful professional men.

One judge dismissed the idea that judges are remote. "We live in the same world as other people," he said. "Perhaps there was a time when judges lived like lords of the manor, but not now. Apart from anything else, we have children. Judges have sons who play

the electric guitar, and daughters who live with young men they're not married to."

The Master of the Rolls, Sir John Donaldson, believes that judges know more than most people about the way life is lived today. "It's one of the great spectator professions," he says, "along with journalism, medicine and the Church. Who else sees so much in detail about different kinds of life in this country?"

"Of course, you could say that we don't have any *experience* of working on the factory floor, but then neither do people who work in offices."

Most barristers can tell stories about a judge that seem to show a lack of understanding of another way of life. One, for instance, arguing in a child custody case, had difficulty persuading a judge that when a working-class woman fled from her husband she left her children behind only because she could not get furnished rooms where they would be accepted. The judge found it difficult to understand why she did not just take a flat. But this kind of story usually indicates a lack of sympathetic imagination rather than knowledge.

Most judges do appear to come from

among the better-off. The Legal Action Group recently did a survey of High Court judges appointed in the previous two years. They found that 13 of the 17 appointees had attended public schools, and 15 of them had been to Oxford or Cambridge. This is partly because judges are drawn from the bar, a profession which, until the last two or three decades, was entered only with difficulty by someone who did not come from a monied family (the institution of legal aid means that even a barrister who is just starting out can find *some* work). The broader social intake of more recent years has yet to be manifested on the judges' bench, but presumably this will come with time.

If judges are socially conditioned, it is not so much by their class background as by a professional lifetime at the bar, a profession with a strong culture of its own. Induction into it starts for the barrister-in-training with his dining-in nights at his Inn. These dinners are formal, with their own rituals: for instance, for a breach of the rules a person may be fined a bottle of port. It is like the sixth form at one of the older public schools, or an Oxbridge dining club.

The culture of the bar is elitist. ➤➤➤



## Judging the judges

democratic in that all barristers are considered equal and are expected to give their opinion without fear or favour, yet conformist in that the young barrister has to please his elders to be accepted into chambers and to be given briefs.

It must be difficult sometimes for a judge not to be affected by the majesty that is attached to his role: the wig and gown, the solemn procession at the opening of each session of the court, the practice of everyone in court standing when he enters or leaves. Some of his remoteness is forced upon him by the imperative that justice must be seen to be done. Thus, a judge cannot eat his lunch at a restaurant or pub next to the courtroom because someone involved in a case might worry if he saw the judge sitting at a table next to a counsel for the opposing side, or one of the witnesses, and see something sinister in this. He must eat his lunch in the judges' lodgings if he is on circuit, or in the judges' dining room if he is at the law courts.

The original purpose of his staying in judges' lodgings while on circuit was to keep him away from bribery or intimidation. He must still keep a certain remoteness, though he no longer has a police escort to go shopping, as he did until recently, nor need he restrict his social life while on circuit to local lords lieutenant and high sheriffs and such.

The judges' lodgings are not baronial, and vary considerably. Judges exchange stories about them: the one at Winchester is in the cathedral close and is charming; the one at Sheffield has no character—but it does have a billiards table.

Judges are often accused of class bias, and the historical record indicates that they have tended to identify the public interest with the preservation of property rights. The specific charge most commonly made against judges concerns trade unions. Among many unionists it is an article of faith that the courts will erode wherever they can the gains made on behalf of trade unions in Parliament. There is a historical background to this charge going back to the famous Taff Vale decision of 1900, in which a court decided that a company could in fact sue a union for losses incurred through a strike. In the present day many union leaders say that rights and immunities given to unions under the 1974 Trade Union and Labour Relations Act have been whittled away by the courts.

Certainly at one time most judges were separated from the aspirations of trade unions by a vast gulf in understanding. But this does not apply today when the unions are an estate of the realm almost as much in the public eye as Parliament. However, there is a bias that may sometimes operate when judges confront a union, to which many judges admit, though they do not often associate it with trade unions,

namely a bias in favour of the individual against the collective. Judges see themselves as the guardians of the rights of the individual. But a union exists as a collective effort. Its function is to unite employees so that they can confront their employer, who owns the means of production, on equal terms. Loyalty is as essential to a union as it is to an army regiment. What may seem to a judge like the right of an Englishman to go his own way may seem to the union like the right of a man to desert the ranks under fire.

Magna Carta laid down the qualifications for a judge. King John promised: "We will appoint as justices, constables, sheriffs or bailiffs only such as know the law of the kingdom and keep it well." Even these minimal standards were not always maintained. Judges were often ignorant and corrupt. They were originally sent out to impose the King's law throughout the land over that of local barons or abbots. In political cases they usually imposed the King's will. Sir Edward Coke, in the early 17th century, was the first Lord Chief Justice to assert that even the King could not bend the law, a view which incensed James I. "Then I am to be under the law, which is treason to affirm!" he exclaimed.

Parliament eventually put the King under the law, and the judges went along with this and established their independence. When George III sent a letter to a judge about a case that was pending, it was returned

unopened. In the last century criminal justice was usually fair, if harsh, but the redress of the civil law was beyond the reach of most people because of the cost and the delay. When Charles Dickens was accused of exaggerating the deficiencies of the courts in *Bleak House* he pointed out that there was a case in the Chancery Court that had already lasted 20 years and cost £70,000, and this was not unique.

In some countries the judiciary is a career, and a person can join it at a junior level and work his way up the ladder. Here it is the apex of a legal career.

The method by which judges are chosen is peculiarly and characteristically British. It is secret, unstructured and apparently arbitrary. Like Britain's unwritten constitution it seems open to abuse but is seldom abused. Judges are appointed by the Lord Chancellor. This office itself is an anomaly: its holder is both a politician—a member of the Cabinet and leader of the House of Lords—and the head of the judiciary. He keeps in touch with senior members of the bar who might be eligible for a High Court judgeship through his own contacts in the bar and, particularly, through his legal civil servants, who constitute what one lawyer called "a very efficient intelligence network". A QC may let it be known that he is interested in being a judge, but only very discreetly. Lord Goddard, when he was Lord Chief Justice, said: "If anyone wished to ensure



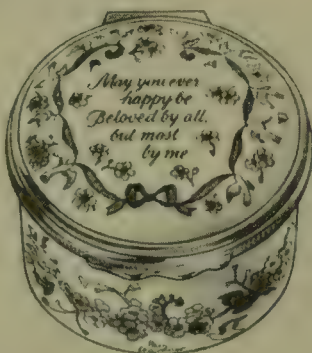
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that he would never be offered a judgeship, his surest course would be to ask for one." To be eligible, a person's private life must be free from any breath of scandal as well as his professional life, though standards are less narrow than they were. A barrister who has lived out of wedlock for some years with another of the opposite sex was recently appointed a judge, which would have been unthinkable a few years ago.

The appointment to the High Court bench may mean a financial loss. The £42,000 a year salary is less than many successful barristers earn. However, it is accompanied by an index-linked pension, and, professionally, most barristers regard a High Court judgeship as the pinnacle of achievement. For some, as one judge says, "After years arguing one side or another as a barrister, you get a little tired of the struggle, of winning or losing, a little battle-weary."

Recorders and stipendary magistrates are part-time judges. Next in order of precedence come the circuit judges; any of these may be solicitors. A circuit judge is never promoted to become a High Court judge. Just as public schools are really private schools, so circuit judges are the judges who do not go on circuit but stay in one place. Mostly, they try less important cases, both criminal and civil, but some can try the most serious cases.

The senior judges are the High Court judges. They have their offices in the stately, red-carpeted corridors of the huge Gothic Law Courts in the Strand in London. Some of them go on circuit, travelling from town to town on a regular route to try the most serious cases. They are knighted on appointment. They are addressed as "Mr Justice . . ." (or "Mrs Justice . . ." since 1965 when the first woman was appointed to the High Court bench. It is always "Mrs" even if she is unmarried).

The High Court has three divisions: the Queen's Bench, which hears all criminal cases, Family and Chancery. Judges may be moved from one to the other at administrative convenience. One judge says they could do with more preparation. "A lot of barristers specialize," he points out. "A barrister may have spent 20 years doing nothing but commercial work, or matrimonial cases, and then suddenly finds that he's presiding over criminal trials."

Above the High Court is the Court of Appeals, the final court of appeal before the House of Lords. Its members are addressed as "Lord Justice . . ." though they are not normally peers. This is the last stop for most cases. It hears about 800 appeals a year; the Law Lords hear 90 on average. Three judges together hear each appeal case.

The Lord Chief Justice presides over the Queen's Bench, decides which judges shall try which cases, and can try anyone himself. The Master of the Rolls exercises similar functions in the Court of Appeals.

It is essential to the historic concept of a judge's independence that he is answerable to no one for his ruling. However, an Appeals Court can overturn a

ruling, and can also criticize a judge's conduct of a case. Clearly, repeated reversals of a judge's decisions by Appeals Courts constitute a commentary on his judgments and/or competence. F. E. Smith, when he was a barrister, is said to have once begun an address to an Appeals Court: "This was a judgment by Mr Justice. . . There are, however, other grounds for an appeal." But one judge says, "It's a pretty poor judge whose decisions are never challenged by the Appeals Court. It probably means he's playing safe and always giving sentences that are too low. Then the prosecution can't appeal and the defence isn't going to."

No one can tell a judge what kind of sentence he should pass. But an Appeals Court can give a judgment which is intended to serve as guidance. Thus, in December, 1981, a judge at the Ipswich Crown Court fined a convicted rapist £2,000, and said the victim had been guilty of "contributory negligence" in accepting a lift from her attacker. There was an outcry from feminist organizations and others both at his remark and at the fact that he did not impose a prison sentence. Four weeks after this, the Appeals Court heard an appeal against a stiff prison sentence by four convicted rapists. The Lord Chief Justice, Lord Lane, said in a statement that was clearly intended to be reported widely: "Rape is always a serious crime, and other than in wholly exceptional circumstances it calls for an immediate custodial sentence."

Judges have their likes and dislikes as the rest of us do and, if they are trained to repress them in court, they also have a better opportunity than most of us to express those that are unrepressed. One will occasionally express strong views about a particular type of offence. Many barristers will say that this judge has strong feelings about homosexual offences, and that one is reluctant to challenge police evidence.

A man accused of a crime in Britain has the right to be tried by his peers, and a jury rather than a judge is empowered to decide on his guilt or innocence. But judges are often willing to intervene in the decision-making process. For instance, in one case a local council prosecuted a man who had challenged a piece of bureaucratic pettiness by knocking down his wall without planning permission. He had elected to go for trial by jury. The judge, Sir Wintrincham Stable, told the jury that neither the facts of the case nor the law were in dispute. But then he added pointedly: "I would, however, be failing in my duty if I did not tell that if, despite this, you decide perversely on an acquittal, the prosecution cannot appeal." The man was acquitted.

In a more serious case, in a northern city, when a youth was accused of robbery with violence, the judge directed the jury to acquit on the ground that there was insufficient evidence for a prosecution. (More than a fifth of acquittals by a jury are at a judge's direction.) Later, the judge admitted privately, "I was a little troubled about

saying this, because strictly speaking it wasn't true. There was some evidence against the boy. I personally was sure that there wasn't enough to justify a conviction. But I was afraid that if the case went ahead he might be convicted anyway even though he was innocent."

"The boy's defence rested on an alibi: he said he was with two other people. These two were called to the witness box. When the first came into the witness box the prosecuting counsel established that he had a police record as long as your arm. The second went into the witness box wearing a wide leather belt with metal studs. He was chewing gum, and he took a piece out of his mouth and stuck it on the side of the witness box. I saw the jury bristling at this behaviour and I thought to myself, 'No way are they going to believe these two.' But I thought they were probably telling the truth."

Sentencing is the most sensitive part of a judge's job, and the most contentious. A judge may be criticized in the Press for being too soft or too harsh. But judges do not pass sentence lightly. No one can think otherwise who has seen a judge worrying about whether there is any alternative to sending a young mother to prison, and about what will happen to her child. Or pondering the fate of a young heroin addict who has just committed suicide: six months earlier the judge had put him on probation after his conviction for a serious crime on condition that he receive treatment; would things have been any different if he had sent him to prison?

Some guidance is given in yearly sentencing conferences, to which a number of judges go, particularly new ones. At these, a group of six or so judges will go over an actual case and decide what they think the sentence should be. Then an Appeals Court judge will give his decision, and they will discuss it.

Judges will rarely talk about their views on sentencing. The only time a number of judges talked in public about their attitudes was on a BBC radio programme *Talking Law*, in 1980. Here are some of their thoughts:

Mr Justice Pain said: "The first thought in my mind normally is: 'Have I got to send him to prison?' One tends, I think, to pay more attention to the needs of an individual if it is a young man, particularly if he's under 21. But even with the under-21s there are times when their first offences are so grave that you've got to look at the needs of society first."

Lord Justice Lawton emphasized the deterrent effect of a sentence: "Occasionally, it's necessary in the interests of the public to make it clear that a particular kind of criminal activity which is prevalent at a particular time must stop. In these circumstances one has to pass a deterrent sentence."

Lord Seag Shaw, who served for a long time in the High Court, looked to public opinion: "I used to ask myself the fairly simple question, 'How wicked was this man's conduct, or this woman's, for that matter?' And I sup-

pose that aroused all one's social instincts. One was alerted to what society would expect by way of disapprobation of the conduct of the accused, and one would frame one's sentence accordingly."

Among the judiciary themselves there are two conflicting views of a judge's proper role. One is that a judge should apply the law narrowly, and leave law-making to Parliament. The other is that the judge should be creative, and interpret the law in the light of changing times. The latter view was exemplified in Lord Denning who, as Master of the Rolls, rejected scornfully the idea that judges must be, as he put it once, "mere automata applying the existing rules".

He created a new doctrine known in the law as "promissory estoppel". The case involved the owner of a block of flats in London who, during the war, told the tenants that they could remain at a reduced rent, and then told them abruptly that they could not. Precedent said that if there was no agreement in which each side accepted an obligation such an offer could be reversed at any time. Lord Denning's judgment was in effect that if the recipient of the promise has taken action on the basis of it (such as decorating a home) it cannot be summarily withdrawn.

Another interpretation of his that is often cited extends the area of responsibility for negligence. In a case over a will he rejected a precedent (thus establishing a new one) that illegitimate children are not to be regarded as legal descendants, calling it "vengeful Victorian morality". Critics call this kind of re-interpretation "judge-made law", and say it robs the law of the consistency and certainty it should have.

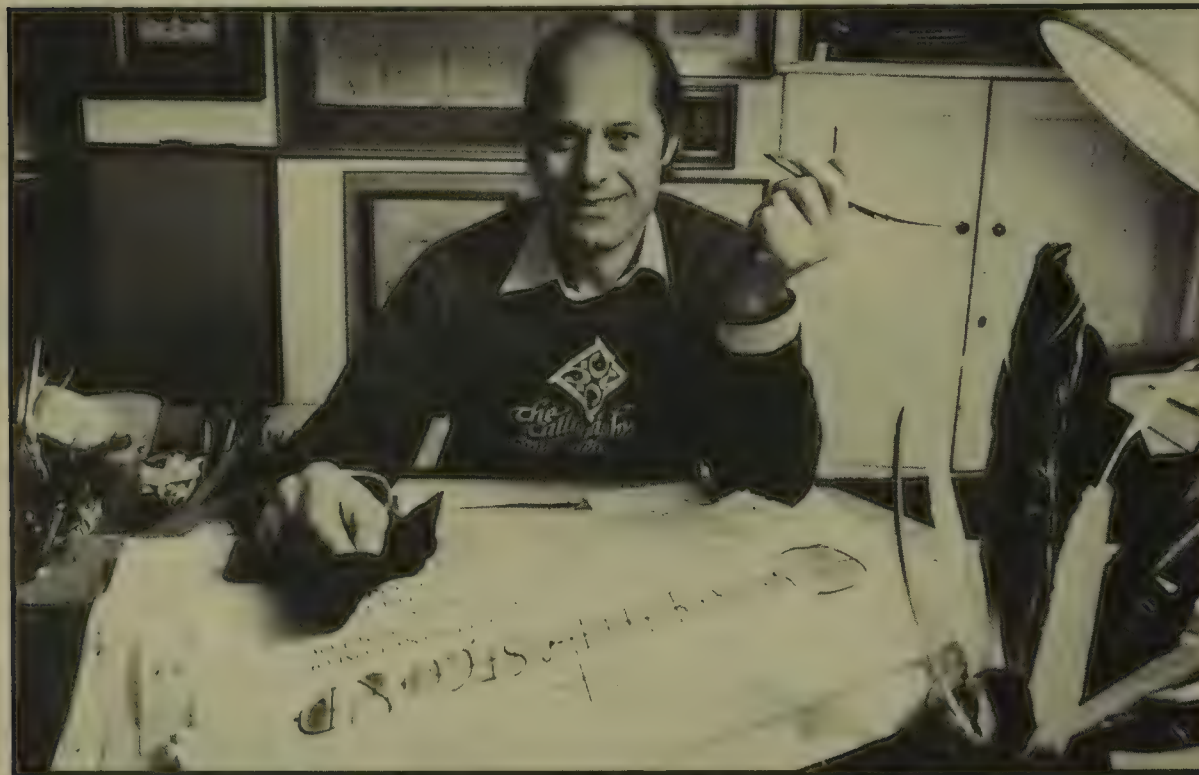
In recent years the role of judges has been extended. They have been called upon to preside over quasi-judicial tribunals concerned with issues such as race relations and employment practices. As the ultimate arbiters of fair play removed from suspicion of partisanship or interest, they are called upon to head inquiries and tribunals. Some have become a byword for a particular inquiry or institution: Lord Scarman is known principally for his report on the Brixton riots, Lord Diplock for the "Diplock Courts", the special courts which function in Ulster.

This has sometimes given judges a controversial role, but they have usually emerged with respect. Trade unions have often been in the forefront of the critics, as we have seen. Sir Gordon Slynn was often criticized by unions when, as a High Court judge, he presided at the Industrial Relations Court. He once attended as an observer the annual conference of the Amalgamated Engineering Union. One evening there was a fancy dress contest, and a jovial but spirited argument broke out about the judging. Then the cry went up: "Send for the judge! He's the only one we can trust." So Mr Justice Slynn was called in to provide a fair and impartial judgment of the union delegates' fancy dress contest. ●



# Painting with words

Caroline Moorehead talked to Donald Jackson, Scribe to Her Majesty's Crown Office and practitioner of the little-known art of calligraphy.



A stranger's first encounter with Donald Jackson, calligrapher and Scribe to Her Majesty's Crown Office at the House of Lords, is usually in a letter, for this most informal of men is punctilious about arrangements and appointments. The letter itself is like a meeting: the page of uniquely beautiful handwriting is as personal and immediate as bright red hair or a particularly accented voice. It makes you realize how anonymous all forms of written communication have become.

Donald Jackson is an unexpected figure to find penning scrolls and peerage patents with the quills of geese and swans and great rolls of cream-coloured parchment. He is not elderly, nor is he dry in manner, nor does he sit at a raised desk wearing steel-rimmed spectacles on the tip of a thin nose. An ebullient and high-spirited man in his early 40s, he is given to blue jeans and a sweat-shirt with "The Calligraphy Connection" emblazoned on the front.

He lives and works in his Georgian terrace house in south London, a few

streets away from the steady flow of heavy lorries which go past Camberwell Green on their way to the south coast. In front, a paved garden runs down to the road and a vast plane tree fills the view from his first-floor studio window, like an immense green and distant jigsaw puzzle.

It is here that Donald Jackson and his assistant Jane Simpson—he is the only calligrapher in the country so much in demand that he needs an assistant, usually a trainee sponsored by the Arts Council—sit and work at an occupation almost totally ignored by the public. "Only the Japanese," says Jackson, "know what I'm about." Calligraphy, at its baldest, is the art of beautiful writing—or as Jackson would put it, "painting with words"—conveying, in the writing itself, an extra dimension through the beauty of the design. More than that, for Jackson at least, calligraphy is a facet of history, a way of looking at the past and preserving links with vanished cultures.

Jackson owes his present life, he says,

to having been the proverbial right man in the right place at the right time. In 1973 the extension course of the University of California at Santa Cruz invited Jackson, then a 35-year-old art teacher at Camberwell Art School who had visited the United States to sell his work, to give a four-week course in calligraphy. They warned him not to expect many students.

But the students came, from as far afield as Alaska and Boston, and in such numbers that they had to be turned away. It was as if the whole nascent crafts world had suddenly focused on this personable young Englishman and now had a single desire: to learn how to form words in a way that was both pleasing and special. Four weeks later the husband of one of his students, a book-binder in Los Angeles, persuaded the Country Art Museum to invite Jackson to give a talk on his subject. Again the students, more than 500 of them, flocked in. "When I saw what was happening I was scared," says Jackson. "But I'm a

show-off. I picked up the energy that seemed to fill the hall, and when I finished my talk I said to them: 'Why don't you all get together and share the interest you have in calligraphy?'" The first Californian Calligraphy Society was founded by the end of that month, October, 1973. Today there are 73 separate societies throughout the US. Not long ago the New York group collapsed under the sheer weight of its own numbers—2,000 people—and is now re-forming in a more circumspect fashion.

Donald Jackson could, if he chose, spend his year on a permanent American lecture circuit. But he mistrusts too much self-exposure that is not backed up with rigorous and disciplined practice and fears the fickle world of the star lecturer. He prefers to sit in his Camberwell house pursuing a mixture of activities that combine to make a most agreeable way of life.

For his bread and butter he works as a true medieval scribe, filling in names on retirement certificates for large companies, or writing out place cards for formal City occasions, with the generous but controlled flourish of his pen strokes. His most grandiose role is as Scribe to the Crown Office, where he draws up the peerage patents of the twice yearly Honours Lists, and to which he adds all forms of scroll for the Livery and City Companies. These are real works of craftsmanship, formal, elaborate and, to the naked eye at least, flawless.

At the top of his artistic life come the special commissions, or even, when he has the time, works of his own invention. Commissions may be anything from family trees to commemorative panels or book illustrations. For inspiration he turns to the widest assortment of visual images: to Hebrew illuminated manuscripts and the Book of Kells; to the geometrical colouring of quilts and Persian tiles, to the natural world as shown in the shape of the traceries on the wings of butterflies and shapes seen through the microscope. In this Jackson becomes something of the medieval scholar at the court of a Renaissance prince, dreaming up richly artistic designs for his patron. His physical appearance—stocky, of medium height, with a high-domed and balding forehead and very bright blue eyes—gives him the look of a courtier in a Flemish or Siennese painting.

A clue to the passion that Jackson brings to his work lies in his past. The son of a bicycle and hardware shop keeper, he grew up in a village outside Bolton. He failed his 11-plus three times. Fortunately, since this inability to handle examinations might have blighted any subsequent career, he was selected as one of 25 local boys and girls to do two years in an art school. The idea was to turn him into a useful employee for the textile industry. Instead, it gave him an intense love of drawing and design.

He graduated from Bolton College of Art, then did post-graduate studies in calligraphy and book binding at the



Central School of Art in London. There he had the good fortune to fall under the discipline of Irene Wellington, a former pupil of one of the prophets of the craft revival in Britain, Edward Johnston. Irene Wellington had inherited his concern for the integrity and form of letters, and this she now handed down to her new pupil. Nonetheless, calligraphy, hemmed in by the growing use of the typewriter and the widespread indifference to handwriting, seemed to be a dying art.

Jackson is the persevering type, however. By the age of 20 he was a lecturer at Camberwell College of Art, and passionately concerned to keep the old skills alive. While there he married a cookery teacher and they soon had two children, now in their late teens and living at home, both gifted in graphics but both, for the time being, turning in other directions.

In 1964 Jackson was made one of the two Scribes to the Crown Office, taking over from a retiring lady calligrapher, Ida Henstock. Work began to build up, and once the American movement was born he nerved himself to give up teaching. In 1976 he spent a year at California State University as Distinguished Visiting Professor of Art. None of this spelt prosperity. "What you see," he remarks laughing, pointing to the Georgian house, the pleasant tiled basement kitchen full of good furniture, the large ground-floor drawing room, the Volvo parked outside and the SDP poster of Dick Taverne stuck in the window, "is not calligraphy, but good North Country survival."

Jackson prepares most of his own materials. His quills come from geese, swans and turkeys, whose best quills come at a mature age which, in these days of factory farming, too few are allowed to reach. Once he has acquired a good specimen (since he is right handed, it has to be from the left wing of the bird so that it curves the right way) he chops off the end to expose the long inner tube, soaks it in cold water for several hours, then plunges it into fine sand to bake it, using an ordinary frying pan. Temperature and timing are crucial: the sand has to be so hot that it will sizzle if spat into, and yet the feather must not be cooked. The aim, Jackson explains, is to produce a glass-like and transparent quill of precisely the right consistency for carving the split that feeds the ink to the tip.

Once a good pen is produced, however, it will last for an astonishingly long time: Jackson has written 72 pages of peerage patents and charters with half a single goose quill, sharpening it down millimetre by millimetre. (Some of the best quills are in fact Victorian.) When ready, the quill sits weightless between thumb and index finger, so that it "becomes a part of you". Adapting to this new sensation is all part of the re-education to the sensitivity of calligraphy, lost during man's switch to the ubiquitous ball-point pen.

Then come the inks. The black Jackson uses is carbon-based and preserves its colour (unlike the ox gall alternative

favoured during the Middle Ages which tends to go brown with time). He buys it in the form of a stick of highly refined compressed soot, and makes up the ink he needs fresh for every sitting. In much the same way he prepares his own vellum, treating the calf skin by rubbing it with emery paper until the surface responds well to his writing, a process which can take an entire day but leaves him with the feeling of knowing every corner of the parchment, every different sensation of the weave and the softness and the fibre. These techniques, he points out, are absolutely timeless and universal and a calligrapher working today would have no difficulty finding his way among the scribes of ancient Rome or Egypt. The materials themselves provide their own range of limitations and possibilities, and dictate to an extraordinary degree what can be done.

These preparations, necessary but pleasurable, are merely the beginning. Then comes the moment of precision and art. Jackson takes immense pleasure in that perfect mix of ink, pen and the surface of his material, in that instant when all is ready and he begins to transpose the letters he is to copy from paper to parchment. The number of drafts he will have done first depends solely on budget. "It is like learning a piece of music and then playing it," he explains. "A tightrope walk between adrenalin on the one hand and complete control on the other, as you try and reach the point where you are inwardly dithering, but the hand is absolutely in control. Occasionally, too, comes that moment of exploration, when you make a change so subtle that only you may see it, but which means that you are evolving."

Donald Jackson is extremely articulate about his craft, and passionate in his attempts to convey it, talking almost without cease though little actually about himself. Art schools, the nature of modern design, education, children, houses—it all flows out in a great stream of energy and enthusiasm.

Donald Jackson believes he understands why calligraphy is having its American renaissance. It is to do with the fact that people have so much time they never had before, that women in particular are now conscious of a need to find creative occupations, and that handwriting is such a personal and measurable achievement.

He senses that the movement may be about to break in England, but is considerably less confident that he can explain exactly why. Certainly the signs of a coming revival are all there: Donald Jackson's book has sold 35,000 copies, the membership of the Society of Scribes and Illuminators, which acts as the guarantor of calligraphy standards, has doubled from 800 to nearly 1,700 in three years, and a recent ILEA evening class on the subject was booked up before it opened. What is certain, too, is that whatever the pro-founder reasons for a return to a love of fine writing, if it comes, it will be sweeping Donald Jackson along before it ●



## In the beginning?

Word has come from the people who run the Space Shuttle that they plan to launch a capsule containing the complete known story of the world.

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An intriguing prospect: hours of diversion for an extra-terrestrial with time on its tactile appendages.

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So rather than go into voluminous detail, Mobil will use this column – and those to follow – to talk briefly about oil in general, our company in particular, and the things we do with the money we earn.

In coming weeks we hope to inform, enlighten, and perhaps even amuse.

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## London's bridges by Edna Lumb 14: Tower Bridge



Designed by the City Architect, Sir Horace Jones, and Sir John Wolfe Barry, Tower Bridge took eight years to build at a cost of nearly £1 million and was opened by the Prince of Wales in 1894. Its bascules can be raised in one and a half minutes and it has always given priority to river traffic.



# LOUIS HEREN'S URBAN RIDES: 4

## Manchester

Photographs by Charles Milligan

Manchester is a quiet city. The main streets have little of the bustle of London's Piccadilly or Birmingham's Corporation Street. I jaywalked safely even during the rush hours, and on the second day decided why Engels had got it wrong: instead of leading history's first proletarian revolution, as he confidently predicted, Mancunians who could afford to had simply moved out to the suburban pleasures of Cheshire.

The population has been steadily declining for years, despite overcrowding in the inner city wards. The last census taken reported that fewer than 1,100 people lived in the centre of the city, more than half of them students. And no wonder.

It is a utilitarian city, a Belfast without the bombs. The town hall is a splendid example of Victorian gothic, the Midland Hotel a memorial to mercantile wealth when cotton was king, but little else attracts the eye.

There is no skyline except abandoned mills and warehouses which provide a Lowry frieze. The new shopping centre must be the ugliest in the land. It rained, and I had forgotten to

bring a raincoat. But there were compensations—the people.

Mancunians are tired of jokes about the rain, perhaps because the first recorded jokes were made by Roman legionaries in the second or third century AD, but the much maligned weather is said to explain why Lancashire folk are generally tolerant and accommodating. Unlike Yorkshiremen, they have not had the corners worn off them by harsh, moorland winds; instead, they have been relaxed by the damp, south-westerly breezes.

They are also free of Britain's greatest curse, class-consciousness. They know that they are every bit as good as the next man, and better than the southerners they tend or pretend to despise. It is not defensive chauvinism, but a natural assumption. They also know that they are astute businessmen, although much of their business disappeared with cotton.

Despite their unlovely city and high unemployment, they appear to enjoy life. They eat and drink well, and the pubs and restaurants are lively. I was told that the night life was even livelier.

The Hallé Orchestra has an international reputation, and is still enjoyed by Mancunians. The Opera House is now a bingo hall, but the Royal Exchange Theatre is more creative than many of its London rivals. Mancunians are not resigned to becoming part of an industrial wasteland.

This is important. Manchester is not the only British industrial centre whose basic industry has migrated to the protectionism of Japan and the Third World or to other countries with quiescent labour. If Britain's industrial cities have a future it lies with the talent and shrewdness of the people.

Not that Lancashire's textile industry has collapsed completely. I met a Dutch merchant on one of his frequent visits who wanted to buy what he described as a parcel of textiles. He admitted over a drink that the parcel was worth about \$1 million and added that he had customers in Hong Kong and Singapore.

I suggested that he was carrying coals to Newcastle, but he said that Lancashire still produced cotton goods that had a ready market all over the

world. Some of that parcel was destined for Afghanistan. It would be sold for cash in Pakistan and then smuggled across the frontier.

A small consolation perhaps, but there are men and companies in Greater Manchester who are acknowledged leaders in many industries other than cotton. Their politics may have changed, but they commute daily to a city which in its heyday was a powerhouse of ideas which greatly influenced the nation. One must assume that they are just as inventive as their forefathers.

A little more than 100 years ago Manchester rivalled London as the capital of the new industrial Britain. The old order was passing; the Peterloo massacre and the struggle for parliamentary reform were but two early indicators, and industrial expansion promised a brave new world untrammelled by rank and privilege.

Manchester led the way with boundless confidence. It was not only the confidence of newly acquired wealth. As I was reminded elsewhere on these rides. Nonconformism provided a new kind of leader in almost every

»»»



Looking south across Manchester's Piccadilly Garden. On the skyline are Hotel Piccadilly and to its right the high-rise Sunley House.





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## Manchester

field of endeavour.

For instance, Cobden's campaign for its incorporation as a borough had set an example for the other industrial towns which were still run as feudal manors. The campaign against the Corn Laws was largely organized and directed from Manchester.

Above all, Manchester was the apostle of free trade. I use the word advisedly because men such as Cobden and Bright brought a missionary fervour to the cause. A. J. P. Taylor once wrote in *Encounter* magazine that while other great public halls in England were called after a royal patron, only Manchester's Free Trade Hall was dedicated, like the United States of America, to a proposition.

Free trade was not, of course, only a philosophical idea such as Jefferson's pursuit of happiness; it was the city's lifeblood and its domination of the world's cotton trade depended on it. The campaign against the Corn Laws was similarly hard-headed. Cheap bread would help to hold down wages and increase profits.

They were fundamental propositions, nevertheless, and Disraeli attributed them to the Manchester School, which delighted Cobden. His professors and lecturers were not academics but businessmen, whom he saw as a new élite.

He had nothing to say about the pursuit of happiness, but his basic thesis was clear. The future depended on unbridled competition between members of the new middle classes. The free play of self-interest would eventually benefit the nation and the working class as long as the government did not intervene.

Perhaps this was his idea of happiness, although it did not bring happiness to the men, women and children who worked long hours in the mills and dyeing sheds. Engels's *The Condition of the Working Class in England* bears witness to that, but it did not concern Cobden. He opposed the first tentative factory laws in the name of freedom.

He was less extreme than Bright. He wanted to protect children who then worked 13 hours a day in dreadful conditions, but not for humanitarian reasons. He saw child labour as coercion, and therefore not part of the free play of the market place.

The Manchester School bred a self-confidence which elsewhere was regarded as brash. It was summed up by the claim that what Manchester thinks today London—or the world, depending upon the expansiveness of the speaker—thinks tomorrow.

It did not last. Other countries refused to accept that what was good for Manchester must be good for them. They imported steam power and machinery and erected tariff barriers; and Manchester ceased to be a world centre and a rival to London long before its Royal Exchange stopped trading in cotton futures in 1968.

History does not always reward pio-

neers, but Britain might now be a very different country if Manchester had flourished. It could have become a kind of United States, which the Manchester School admired; the city does have a genuine social democracy and know-how which Americans would recognize.

Manchester is still known for its liberalism, although the *Manchester Guardian* changed its title and migrated to London; and arguably European merchants and Jewish immigrants nurtured it as much as the native Nonconformists and Quakers.

Engels came as the representative of his father's cotton firm, Ermen & Engels of Rhineland Barmen, and not as an investigator for Karl Marx. Ernest Simon, a Prussian engineer, persuaded Hallé to leave Paris and helped to found the orchestra.

The first Jews to arrive were Sephardi pedlars—for a time Jew and pedlar were synonymous—and they were followed by European Jews attracted by Manchester's growing reputation as a city of opportunity. They helped to humanize Manchester liberalism and develop the city's cultural life. They are now the second largest Jewish community in the country.

As the Jews moved up the social ladder—the Sieffs of Marks & Spencer were educated at Manchester Grammar School, as was Lord Lever, the former Cabinet minister—their places on the lower rungs were taken by Asian immigrants from Pakistan, India, Bangladesh and East Africa.

Many of them have done well because they have family disciplines and the ambition to better themselves, as did the Jews and early Nonconformists. A visiting African sociologist preferred to compare them with aspiring British working-class families and the city's West Indians with the unambitious working class.

I do not accept the last comparison. The cultural differences are surely too great. Many West Indians are hard-working and want to do well by their children, but they remain largely an unsettled community. I am not persuaded that social deprivation was the main cause of the riots in Moss Side two years ago.

Like London's Brixton, Moss Side is a run-down area but not a slum. Poor Asians who work in family sweatshops also live in dilapidated neighbourhoods, and they did not riot. On the other hand they have been slow to venture outside their own communities. They practise their own apartheid, and those who have done well have yet to make much of a contribution to the life of the city as did the Jews.

These are, of course, national problems, although Manchester is willing to absorb them as it absorbed earlier immigrants. No doubt the majority will be assimilated eventually, but for the time being the black and brown communities are yet another problem for hard-pressed cities like Manchester.

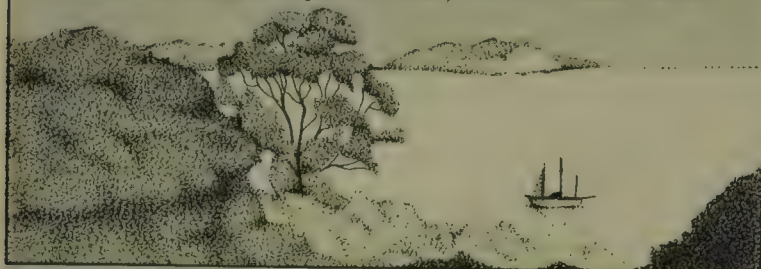
The north of England is the most depressed region in the country. Unemployment is much higher, the

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Contrasts in Greater Manchester's architecture: top, Salford University buildings and the old red-brick fire station; above, the Victorian Theatre Royal in Peter Street. Left and centre left, Mancunians in Moss Side and Salford Market.



# Manchester

housing stock generally more decrepit, and more supplementary benefits have to be paid than in the south. Within the European Economic Community only areas in Ireland and southern Italy are worse off.

Manchester's plight is not as desperate as that of most of the old mill towns. It has engineering and electronics and a steel plant. Withy Grove, which is said to be the largest printing plant in western Europe, prints the northern and Irish editions of Fleet Street's mass-circulation newspapers.

Granada, the best of the independent television companies, is also based in Manchester, and its rebuilt Coronation Street has become a tourist attraction. Arguably the programme faithfully reflects Lancashire. It certainly reveals the warm-heartedness and humanity of its people.

Manchester has other assets. If the city went broke and called in an official receiver, of these he would list the following: the grammar school, one of the best secondary schools in the country; the university, which broke the Anglican mould of Oxbridge and helped to move higher education into the 20th century; and the Royal Northern College of Music which produces musicians of the highest order.

On a more mundane level he would note that it has good road and rail systems and that there is a case for developing the airport instead of extending Stansted. The larger banks and insurance companies are well represented, and the City Council is competent despite the usual ideological splits within the Labour group.

But before he got to the bottom line he would have to assess the Royal Exchange Theatre. *The Guardian* described the original hall as Manchester's forsaken temple of Mammon, and the theatre has been built within it as a free-standing structure. It looks like a flying saucer and the comparison with surrounding marble-pillared splendour is almost breath-taking. It is a symbol of what Manchester can become ●



Above, old warehouses along the Rochdale Canal at Ancoats, and the Arndale shopping centre. Top, Manchester's Central Station, erected between 1876 and 1879, has been disused since 1968. Its train hall, designed by Sir John Fowler, is to be converted into an exhibition and events centre in the next two years.



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# The British through Japanese eyes

by Roger Berthoud

Coming from the free world's second industrial power, London's Japanese form a unique racial minority. Their feelings about living here throw light on the strengths and weaknesses of their own society—and ours.

Photographs by Sarah King.

A Japanese businessman working for one of the 180-odd Japanese firms represented in London could go to work with a Japanese neighbour in his Japanese car; talk Japanese all day in the office; have lunch at one of London's 30-odd Japanese restaurants; buy his books in a Japanese bookshop and clothes in a Japanese department store; consult a Japanese doctor; read several London-based Japanese newsletters; play golf with compatriots at Maidenhead, where the City-based Nippon Club has an arrangement; and send his children to the Japanese school in Camden Town.

There are some 16,000 Japanese living in London: only Düsseldorf among European cities is thought to have more. London's Japanese are mainly businessmen and their families, with a generous leavening of students and long-term residents. About 70 per cent live in northern London: Finchley and Golders Green have the highest concentrations, thanks largely to the Japanese School's location on the Northern Line, and the number to be seen at Brent Cross Shopping Centre on a Saturday morning is impressive.

Japanese and British have some things in common: we are both heavily industrialized island peoples with royal and imperial pasts. But much also divides us, and no one is more painfully close to the culture gap than an interpreter caught between Japanese and British businessmen. One such is Noriaki Suzuma, 40 years old, slim and over 6 feet tall. He came to London as a junior diplomat in 1970, married a pretty English girl called Dilly, and opted for the independence of interpreting and translating. Often, he finds, it is a dialogue of the deaf. "As an interpreter I have no alternative but to translate faithfully what the Japanese say," he told me as his enchanting children eyed me at their South Kensington home. "But to the British counterpart's ears, it sounds insignificant, insubstantial. 'He's saying nothing,' they think. But we [Japanese]

talk very indirectly, to British ears. The directness of the British sounds to Japanese ears very uncouth, uncivilized. We never answer a question directly—it's a social and cultural thing.

"It is rare to achieve a meeting of minds between the two sides. The best way is for both to understand the difference between them. Without recognizing it, there is no hope." Did the cultural divide reach his marriage? "Japanese people are very uniform in their thinking and deeds," he replied. "So they know almost without speaking what they think or do. As a result they talk very little to each other. Here you have to speak to get yourself understood. It can be a bit bothering in family life: I have to speak all my thinking." On the other hand he felt much freer here. "In Japanese society there are more unwritten social restrictions. You have to stick to them if you want to get on with other people. Here I can do anything I would like to do—people don't care what you do. Japan is like a small village. Everybody knows about everybody else's business."

Kazue Murayma, a highly regarded interpreter, came here in 1973 for six months and liked it so much she stayed. "The social structure here is entirely different," she said. "In Japan you have to live in harmony with other people. It's hard to be out of the social order. And you don't work only for yourself. For some people it's a good structure; but if you want to lead your own life it can be difficult. Here, if you feel something is right, you do it. There, you hesitate. In Japan there are still quite a lot of pressures from society (e.g. to get married). That's why people work very hard. People have more individual freedom here, but they are more stratified socially and economically.

"Living standards and welfare are much better here, and people live much better physically: I couldn't live like this in Japan," she smiled, gesturing at her pleasant, two-roomed flat in Belsize Park. "Here you spend money on houses and gardens. In Japan you can't



"In Japanese society there are more unwritten social restrictions. Here I can do anything I would like to do... Japan is like a small village" —

Noriaki Suzuma, translator, seen with his English wife, Dilly, and children.

expect much from your accommodation." One reason is that Japan's population of 117 million, more than double ours, is squeezed on to less than half the useable surface area, since so much of Japan is mountainous. Kazue reckoned she would be better off materially in Japan: "Appliances, clothes, they are very reasonable, and cars cost half as much. It's another secret of our success—the home market is big and the competition fierce." Hence, too, the greater materialism of the Japanese.

In their different way, journalists are also interpreters. Norio Kumabe, a television newsreader and personality in Tokyo, is on a two-year contract to the BBC's Japanese service, for which he prepares news, current affairs and some feature programmes. "Most of us Japanese feel very relaxed here," he said in his Bush House office. "In Japan everything is changing so rapidly. Technology has something to do with it. Here you change rather slowly. You put more stress on preserving tradition and antiquity. It is both an advantage and a disadvantage, and may have something to do with your slow economic growth."

The Japanese also had strikes, he said: short ones, one week maximum. Feelings of antagonism between classes and in industry were not so strong as here. The tendency was to seek con-

sensus, often through behind-the-scenes discussions. A Japanese wanting to contradict someone would say, "Mostly I agree with you"—only at the end would he say he disagreed. I asked whether all this elusiveness did not make life difficult for journalists. "We are rather exceptions," he laughed. "We invent techniques for getting around traditions. We press for clear answers." A plump, ebullient man, he loves being able to discuss anything here. "In Japan we must think all the time about each other's feelings... one can get so tired thinking about others."

Yasunori Asai, London bureau chief of *Asahi Shinbun*, regretted the jump in London's rents, fares and the volume of litter since his last tour here from 1972 to 1975. He reckoned his newspaper's 7,000,000 readers did not share the British taste for simplified news, and liked to read things through "plural eyes". He saw a lack of flexibility in Britain's leaders, be they MPs, trade unionists or civil servants. "They can't understand the new trends of the public," he said in his office above *The Times*. "The Croydon by-election—no one expected Mr Pitt to win so easily. CND organizers expected 100,000 for a rally, and got 250,000. Union members vote against their executives. The leaders tend to stick to the old line, and are constantly surprised by the people,





**"I love this country. The people are very calm. It's a bit difficult to have friendship quickly, but once you have it, it's really fantastic"—**  
Rie Yanagisawa, musician, with her shamisen.



**"The English tend to be keen to start with, then fade away. They forget to bring their equipment... The Japanese are more consistent, and less forgetful"—**  
Takashi Sawano, Ikebana Master, with subject and cat.

who understand which way Britain should go."

Mr Asai was perhaps forgetting that the British—all his compatriots agreed—are much less predictable than the Japanese. Pressure to conform in Japan starts with the fiercely competitive educational system, of which the Japanese School off Regent's Park is a tributary, its distance from Tokyo mercifully lowering the pressure. It has around 500 weekday pupils aged nine to 14 and more than 1,000 on Saturdays, when those at English schools attend Japanese language lessons.

After 14, most boys go back to Japan, though some girls go to English schools as do children under nine. "Some who come from English schools have problems adapting to the Japanese way of behaving," explained the headmaster, Shigenori Oishi, a friendly, diffident man. "Here they are not allowed to stand up, walk around or eat sweets in class." Nonetheless he is an admirer of British individuality and suspects we are more fulfilled and more stable as a people. He lives in Golders Green with his wife, who like many Japanese wives suffers from the language barrier, but greatly enjoys London's cultural facilities. Their three children have remained in Japan, where some 90 per cent of children stay at school to 18 and around 30 per cent

go on to university.

Professor Keith Thurley, of the London School of Economics, and his Japanese wife Elisabeth Fusae reckon Japanese parents are much more ambitious for their children than British parents: great sacrifices will be made to ensure the best education possible. There are some 30 Japanese students at the LSE, mainly sponsored by firms or the Government. One of them is Ryo Kawakami, aged 26, a civil servant from the Ministry of Construction. "Because more Japanese go to university than here, a higher proportion are not academically inclined and tend to regard it as a leisure centre," he said over a coffee. "The competition is to get in, not to do well once in." He found the LSE quite similar to a Tokyo university, apart from its much higher ratio of women and foreign students: the same rather passive taking-in of lectures, against Oxbridge's more tutorial approach. The English struck him as sober in appearance, and more preoccupied with the cost of living—"a reflection of reality, perhaps".

Japanese girls tend to be hived off to domestically and secretarially oriented all-female universities, and usually drop out of the labour market on marriage, he said. It was to get away from that sort of male chauvinism that Yoshie Toyama came to London from

Tokyo in 1975 to work for the international side of the City stockbrokers Grieveson Grant. "It is 25 per cent a disadvantage to be a woman in this country, 90 per cent in Japan," she reckoned. She is still sometimes upset by British brusqueness. "The British first try to protect their position, then try to find common ground... they have more widely differing views. That makes them often angry. You have to fight hard here to get your view accepted." I suspect she succeeds.

She has found it hard to make English friends. Not so Rie Yanagisawa, a pretty musician who has been here for five years, giving recitals and teaching two traditional stringed instruments, the koto and the shamisen. "I love this country," she said after playing me a moving 17th-century piece on the koto. "The people are very calm. It's a bit difficult to have friendship quickly, but once you have it, it's really fantastic." She also liked the British emphasis on a person's overall attractiveness, where the Japanese looked mainly for a beautiful face (high, straight nose, small eyes and lips, pale face). Where would she score higher? "In England, I think," she said with a very Japanese giggle.

The Japanese tend to believe that they have adopted the best of Western culture while remaining profoundly

Japanese. Musical education there means Western music. "But to be really good you have to study in the West," said Hideko Udagawa, the violinist, who did so in London and New York under Nathan Milstein. "I go back to Japan every one or two years... but audience understanding there isn't anything like the Western standard." It is still a man's world, too, she finds. But she likes Japanese warmth one to another—and European directness: "The Japanese make everything more complicated."

Despite the apparent Westernization of Japan, Ikebana—the art of flower-arranging emphasizing line rather than decorativeness—flourishes, in London as well as Japan. Takashi Sawano, aged 34, is an Ikebana Master living in Stockwell, teaching English people and other races, creating Japanese gardens and doing work for Japanese restaurants and firms. He finds English and Japanese students very different. "The English, and other Westerners, tend to be keen to start with, then fade away. They forget to bring their equipment—it means they aren't thinking about it." The Japanese are more consistent and less forgetful. Ikebana being an expression of life, character and mood—hence the concept of "Master"—that difference matters.

Japanese entrepreneurial zeal is ➤➤





"When I was young in Japan, it wasn't too good to be individualistic. The freedom here was a tremendous release" —

Gunyuki Torimaru (otherwise Yuki), fashion designer, with Topolski painting.



"I like the privacy in this country. If I go back to Japan, after a month I feel I am losing myself... always with relatives and other people" —

Meiji Suzuki, karate instructor, in mid-leap.

## The British through Japanese eyes

exemplified by Tadayoshi Tazaki, aged 39, a mathematics graduate of Downing College, Cambridge, and founder of the hydra-headed Japan Agency Centre, based in Finchley, whose turnover has risen to £3 million a year.

His interests range from flat-letting and staff recruiting to food importing, a Japanese supermarket and restaurants: his Japanese wife opened the Hiroko, London's first Japanese restaurant, in 1968 and then 10 more, later mostly sold off. He remains as pro-English as when Downing College lent him his Cambridge fees and believes most of London's Japanese like it here.

On that score Takeshi Kino, administrator of the Nippon Club, a focal point of the business community, has his doubts. Wives in particular suffer from the language barrier, and their husbands' workaholic tendencies; and the Japanese desire to conform can produce tensions in an alien environment, often with physical symptoms. Hence the club's decision to bring over two doctors from Japan. There had been severe language and other problems in trying to describe symptoms to British doctors. Jaundice proved tricky to diagnose. One doctor called in

another Japanese to compare shades of yellow, Kino said, laughing.

Sozo Ohki, President of the Japanese Chamber of Commerce and Industry in the UK and head of the vast Mitsui group's trading operations in Britain and Europe, is the archetypal senior Japanese businessman. From his impersonal City office he deals in everything from Yamaha motorcycles to Middle East oil. "In Europe, and especially the UK, the manufacturer tends to be more influential than the consumer," he said. "The supplier is king, the consumer has to wait. In Japan, if Toyota is inefficient, Nissan steps in... on the other hand, you have big houses, beautiful countryside—that we are missing in Japan."

The customer's lowly status here was widely commented on. English suppliers often lacked flexibility, said Masaaki Suzuki, managing director of the Regent Street branch of Mitsu-koshi, the huge Tokyo-based department store. Japanese tourists are his main target: his assistants, mainly Japanese, can sell them the right small sizes of coats, sweaters etc from firms like Aquascutum, Burberry and Jaeger. "Japanese people know beforehand what they want to buy. When they find, they buy quickly. They can have alterations done back in Japan, even if the same goods are not sold there—typical

Japanese service. English people don't know what they want to buy. If they find something, they ask so many questions. If they buy at once, it's usually something cheap." I blushed inwardly.

Paris rather than London has been the home of emigré Japanese *haute couture*, but Gunyuki Torimaru (professional name Yuki) has flourished in London. He came here 20 years ago to study, and fancied interior decorating till Teddy Tinling saw some curtains he had made and suggested fashion. Mrs Thatcher, Diana Rigg and Farah Fawcett have been among his clients. He sees both British and Japanese as tending to modesty and reticence. "But when I was young in Japan, it wasn't too good to be individualistic. The freedom here was a tremendous release." Our houses, too, have far more individuality than Japanese ones.

Meiji Suzuki (it's the Smith of Japan) shared that view. Now 39, he came here 13 years ago during the martial arts boom, and is now the finely muscled chief instructor at the Tonbridge Karate Club in Judd Street, WC1. "I like the privacy in this country," he said, as some of his 100-odd students of all races loosened their limbs. "If I go back to Japan, after a month I feel I am losing myself... always with relatives and other people."

They say in Japan, "If a nail sticks

out, you knock it in", I was told by Yuriko Kiley, a journalist married to a *Financial Times* writer. Freedom to expand the personality was what longer-term Japanese residents enjoyed most in London. It all seemed to hang together. Japan is a crowded island where the cramped living conditions lead to considerable social pressures, anxiety about the reactions of others, and conformism. The tendency to keep a low profile is reflected in—or promoted by—the indirect nature of the language, and conformism finds further expression in the well known zeal and corporate spirit of the Japanese worker, who works not only for himself. Hence the Japanese view of England as a land of beautiful countryside, spacious housing, great personal freedom and individuality, and of blunt speaking; the reverse side being class antagonisms, bad industrial relations, poor service, resistance to change and some inconsiderateness (for example litter). Our winter weather and food were also generally disliked.

Other Western countries, such as West Germany, France or Italy, strike a different balance between freedom and conformism. It is the links between national character and economic performance which make the contrasts between the Japanese and British so fascinating ●



# THE COUNTIES *Geoffrey Household's* BUCKINGHAMSHIRE

*Photographs by Tim Graham*



The forest of Burnham Beeches, with its huge, pollarded trees, covers 600 acres.

If some fellow European, with only a weekend to spare and wishing to understand our rural England, were to ask me to demonstrate very shortly the essence of what we cherish and why we cherish it, I should take him on a quick tour of Buckinghamshire. Yet "an insipid county" Horace Walpole called it, and it was a lot less insipid in his day than in ours. But I see what he meant. It has neither moors nor mountains nor coast, not even the superb sweep of our grassy downland unless one counts little Quainton Hill. It is tranquil with the calm and delicacy of an old lady whose unbroken memories unite our agricultural past and present.

Buckinghamshire starts with a flourish that it cannot keep up. Suddenly the soggy flats of Middlesex and the outer suburbs of London give way to the range of the Chilterns and its glorious beech woods. Up from the valleys followed by road, rail and the many levels of the Grand Canal—and it is rail which offers the best view of the typical scenery—rich 200 acre fields climb to the forested skyline between bands of copses. On the high ground it is a

region of prosperous villages, of farms carefully manicured and white-railed, of leafy lanes leading into the "ends" and "bottoms" so common in Chiltern place names. To the south are some of the most spectacular reaches of the Thames and on the way to the river, in dips and dells, such perfect villages as Frieth, Fingest and Turville. The northern slopes hide the five great country houses of the Rothschild brothers and cousins, all of whom had appalling taste in architecture but a wonderful eye for a site.

It was their pleasure to look across the Vale of Aylesbury, which is the right way to appreciate it. The Vale reminds me when I am down in it of a wide estuary with, instead of sea, field and hedgerow, nothing much but field and hedgerow, stretching between the sharp escarpment of the Chilterns and the line of low hills which are the beginning of the true Buckinghamshire and the Midlands.

The Vale of Aylesbury should be looked at from these hills, preferably

from the mound where stood Bolebec Castle. That is the view painted by Rex Whistler which did so much to save us when we seemed doomed to the third London Airport and were reprieved when already on the steps of the scaffold. The wonder of this view is that the eye is subject to a time warp, inspecting a more ancient England. Those hedgerows are—or were until disease felled the elms—dappled with trees so that the impression is of temperate forest with here and there the clearings of the yeoman farmer offering privacy and silence to men and cattle, and perhaps a glimpse of his chimneys and the thatch of his roof. The Chiltern range, the opposite wall of the Vale, is so steep and dark that it seems a home more proper to wolves than to Rothschilds.

Walk  $\frac{1}{4}$  mile from the castle mound to the north-western slope of these miniature hills and there below is the gently rolling plain of the Midlands with the blue line of the Cotswolds visible on a clear day. The effect in summer is that of the Vale of Aylesbury

on a grander scale, mile after mile of trees though little of it is actually woodland except for a strip running along the Oxfordshire border where remnants of original forest are close enough together for the roe deer to pass safely from cover to cover in a short June night. In fact the trees are springing from innumerable boundaries and hedges. Our farmers, encouraged by the grain subsidies of the EEC, tend to plough up the rich grassland of their ancestors, but for the most part have kept the hawthorn hedges.

The northern peninsula of Buckinghamshire which thrusts into Northamptonshire is very different country, rather bare, with handsome villages far apart and cut by the windings of the Ouse, its tributaries and the standing water of floods. Olney, the market town, was the home of William Cowper, the pastoral poet better known today for his hymns. The power of Olney church, a miniature cathedral with its splendid chancel and towering, windowed spire standing above the river and bridge, is enough to make anyone have a shot at a hymn. ➤➤➤





## Buckinghamshire

The agricultural population of the countryside has, of course, fallen. How many farm-hands are displaced by a combine harvester? But some idea of how thickly inhabited the manors were in days before the call of urban industry can be guessed from the size and number of the churches. For example, within 3 miles of the parish of Whitchurch there are six more churches. All are of some distinction and to keep them in repair costs far more than any village can raise by fêtes and fairs and jumble sales; but it would be disloyalty to our past to let them fall down.

It has always been a religious county—still is, to judge by the scatter of godly chapels which carry on in the little towns. Oldest of all sanctuaries is the seventh-century crypt of Wing, probably built on the site of a pagan temple which, according to some, was

itself built on a High Place of immemorial age. We have mysterious Creslow, once a priory of the Knights Templar and now only a farm where human bones may be turned up by the plough; for when the Pope placed all England under interdict and no church services could be held, the Templars were exempt, so that the dead for miles around were brought in for Christian burial. There is also a well-attested story that in the crypt beneath the farmhouse were found skeletons in chains, but who imprisoned them and why is beyond conjecture.

In contrast to the Templars with their occult heresies we have the lovely simplicity of the Quakers. Around the Chalfonts, where now the last of London meets the Chilterns, was a famous community of Friends in and out of Aylesbury gaol, including Thomas Ellwood who read to the blind Milton in London, later establishing him in a cottage at Chalfont St Giles,

and William Penn, the founder of Pennsylvania. Both are buried in the graveyard at Jordans. Four hundred years earlier Buckinghamshire had its local saint, Sir John Shorne, whose church at North Marston became a place of pilgrimage since he bestowed upon the village well the power of healing; it is still there and still visited discreetly. He also caged the devil in a boot, a firmly believed legend which suggests that one of our small and mischievous Buckinghamshire elves was understandably mistaken by Sir John for the devil. Another of our less conformable clerics, more suited to modern California than his own 17th century, was the vicar of Stony Stratford who claimed to be Elias and persuaded mobs of dancing villagers that within three days of his death they would behold him resurrected.

When the Civil War broke out the county was a natural breeding ground of Puritans and sectarians and became

a minor but continuous battlefield, dividing the Parliamentarians of the eastern counties from the king at Oxford. The great houses withstood sieges until they were burned or surrendered. Families were divided in their sympathies, son against father and brother against brother. All across this perfect cavalry country Prince Rupert's raiding parties collected cattle and horses for the king while the towns were pretty solidly for the Parliament, their musketeers behind the hedges playing the part of today's antitank weapons. One bloody engagement was fought at the bridge over the Thame just outside Aylesbury. The dead were buried where they fell and their bones, when discovered in 1818, were laid in a common tomb at Hardwick.

Now that I have shown my foreigner this pastoral England which was and to some extent still is, he may admit—provided we have lunched at some inn where the cooking is more



Top left, walkers beside the River Misbourne, Amersham; top right, the church at Olney—a market town on the River Ouse—has a 14th-century spire rising 185 feet; centre, the Church of St Bartholomew at Fingest, whose rare Norman tower is topped by twin gables; above left, the Friends' Meeting House at Jordans, completed in 1688, is the burial place of William Penn, the founder of Pennsylvania; above right, the churchyard at Stoke Poges, where Thomas Gray wrote his "Elegy" and is buried.





## Buckinghamshire

honest than the bits of brass on the walls of the Tudor dining-room—that our villages can beat his for beauty. But what of the towns? Can we compete with his at all? Well, try Amersham for its broad street, its central market hall, its taverns and houses of all dates from the 16th century on. The modern Amersham of all the usual stores, desirable residences and mortgage companies is up the hill and cannot be seen.

A main street wide enough to hold

along both sides fairs, market stalls and livestock is typical of Buckinghamshire towns. High Wycombe has market hall and street but has allowed commerce to ruin its effect. Marlow's street leads down to the bridge over the Thames and has a touch of ancient dignity. Buckingham has the widest street of all, divided into two levels, the upper for the market, the lower carrying the traffic and ending up against the 18th-century town hall with a fine gilded specimen of the county's heraldic swan on top, and three narrow corners which are the terror of drivers of heavy, long

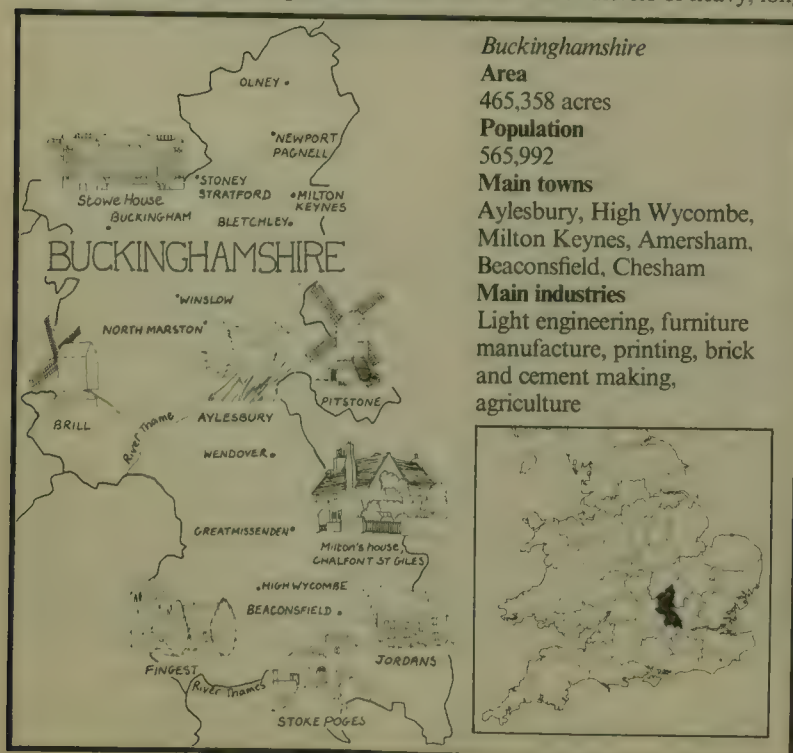
vehicles and of pedestrians. The temptation to pull the town hall down has been nobly resisted and Buckingham is to be rewarded by a bypass. Stony Stratford is unique in remaining a proud thoroughfare ever since the legions marched along Watling Street to Rome's northern garrisons. It needs little imagination to recapture the age of the mail coaches galloping through or pulling up for a change of horses at the stately hostleries, and the carrier carts stopping for beer and a straw mattress at still quaint ale-houses.

And what of Aylesbury? Twenty years ago it preserved many picturesque corners and an unspoilt market square with such inviting inns around it that the author of a county history could declare: "We leave Aylesbury with reluctance." It is hard to believe that he would repeat that today. The fault is that of the GLC and an ambitious town council which accepted the London overflow and built for it some 6 square miles of cheap housing remarkable for the planners' avoidance of straight lines, so that the car driver, searching for a street and finally appealing to a policeman or milkman who himself is not too sure, feels like an untrained rat in a maze. But let us give the city fathers full marks for not compelling their fellow Englishmen and Englishwomen to live in high-rise flats; if they have a house they have a fairly generous strip of garden. The centre of the town, of course, became too small for the needs of its new population, so it was demolished and handed over to architects who were encouraged to experiment and, unfortunately, did.

### Bledlow in the thickly wooded Chilterns.

The last and now the most famous town of the county is Milton Keynes which has swallowed in one gulp the cluster of villages south of a line between Stony Stratford and Newport Pagnell. It is formed at present of little colonies of crowded houses—some destined, I fear, to become slums—separated by open spaces of grass, by a wood, by the streams of the Ouse. It is easy to make fun of it, especially of the group of plastic life-size cows set in a meadow, but one must not forget that every road, field, sports complex and public building is lined with young trees. With luck it can become as good a breeding ground for healthy youth as the villages it has displaced.

The culmination of all this is the vast shopping centre set under one glassed roof, avenued, decorated with fountains, colonnades and exotic plants and providing a variety of shops equal to that of Oxford Street. The centre, the library and the administrative buildings can, however, be reached only by bus which is as well for the inhabitants of the outer colonies who, if retired old people, may not have a car. The effect of all this is that of a luxurious airport terminal. The place is Wellsian and I do not know what to make of it. I feel that I am in an entirely foreign civilization and am uneasy until I remind myself that when those thousands upon thousands of trees have grown, hiding the low-built factories and the errors of taste, the whole town could be an indistinguishable part of that apparent forest of Buckinghamshire.



### Buckinghamshire Area

465,358 acres

### Population

565,992

### Main towns

Aylesbury, High Wycombe, Milton Keynes, Amersham, Beaconsfield, Chesham

### Main industries

Light engineering, furniture manufacture, printing, brick and cement making, agriculture



# The rainbow metal

by Ursula Robertshaw

Titanium is a silver grey, very hard, refractory metal, the ninth most abundant element in the Earth's crust. Though it was discovered in the 18th century it is only since the Second World War, when it was successfully isolated from its ore in connexion with the space programme, that the metal has come into commercial use. One of its properties is that it produces on its surface a rainbow of colours dependent on the thickness of an oxide film.

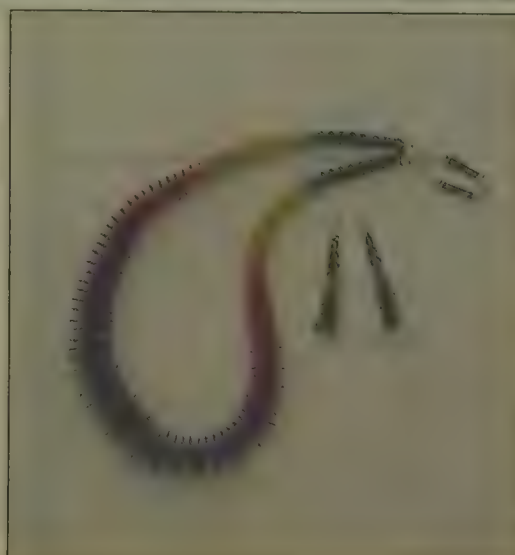
A Scottish firm, Dust Jewellery, was the first to make titanium jewelry on a production basis. They combine polishing and sandblasting and, recently, photo-etching with the electrolytic process that develops the surface colour. The various shades are the result of the application of voltage, together with the amount of time it is applied. At Dust one of the two electrodes can be the metal band of a paint brush, the other being the piece of titanium being worked on. The craftsman is thus able to "paint with electricity", using an artist's eye for his effects.

Titanium Dust jewelry, together with the charming enamel pieces also produced, is designed by Norman Grant, founder of the firm. His inspiration comes from natural forms and the results have often an air of Art Nouveau about them.

Dust's latest project is making precious objects in titanium, sometimes combined with other refractory metals such as niobium. These have been developed by another member of Dust's small team, James Brent Ward, who is in charge of research projects. Already there is one serious collector specializing in objects made of refractory metals: a German doctor who also collects Celtic silver. It was for him that the first six niobium and titanium serpentine spoons were made. The landscape box, the speckled titanium bowl, and the massive titanium paperweight are among Dust's first collection of *objets de vertu* ●



PHOTOGRAPH BY KIM SAYER



Top, spoon, £114, bowl, £50, box (detail above) £165, paperweight, £44; all from Liberty's. Far left, two silver and enamel rings, £17.80 and £21.50, gold and onyx pendant, £132, titanium and silver sun pendant, £22; left, titanium spiral necklace, £100, and earrings, £22; all from Way In, Harrods.



# The hunters of Hengistbury

by Nick Barton and Chris Bergman

A practical study of flint tools made at Hengistbury Head in Dorset 9,000 to 11,000 years ago has been undertaken by the authors, who work, respectively, at the Baden-Powell Research Centre, Oxford, and the Institute of Archaeology, London.

The words Upper Palaeolithic make most people think of man living in caves in an arctic landscape. In Britain our view of this period is being modified by current archaeological research.

One of our largest Upper Palaeolithic sites is an open-air settlement being examined as part of a wider project at Hengistbury Head in Dorset. Two sites are being studied. The earlier is more than 11,000 years old and provides arguably the largest unmixed Upper Palaeolithic assemblage from the whole of the British Isles. The second site provides evidence of later activity at Hengistbury in the succeeding Mesolithic period, more than 9,000 years ago. The project involves a wide range of specialists from many disciplines and combines new on-site techniques with laboratory work. The results are providing fresh and often unexpected evidence about prehistoric flint technology and subsistence patterns at the end of the last Ice Age.

The promontory of Hengistbury Head juts into the Solent near Bournemouth, protecting the harbour of Christchurch into which flow the major Wessex rivers of the Stour and Avon. The headland is dominated by Warren Hill, an upland plateau composed of Tertiary deposits, overlain by Pleistocene gravels with a thin capping of wind-blown sands. The cliff-edge along which the Stone Age sites lie is particularly unstable. An estimated 45 metres of land have been eroded away in the past 75 years alone, adding considerable urgency to the excavations. Although the Upper Palaeolithic site had been investigated twice before, in 1957 and 1968-69, previous work had not revealed its true potential and left major questions such as the date of the occupation unresolved. Accordingly, the site was reopened in 1981 with the aim of rescuing the remaining evidence before it is lost to the sea.

When the Upper Palaeolithic site was first occupied during the final stages of the last Ice Age, the Dorset landscape would have been strikingly different from what we see today. The sea level was much lower and Hengistbury was joined to the Isle of Wight by dry land. A substantial landbridge would still have existed between southern England and north-western Europe, and a direct march of 90 kilometres would have brought the late glacial hunter to what is now the Cherbourg peninsula in northern France.

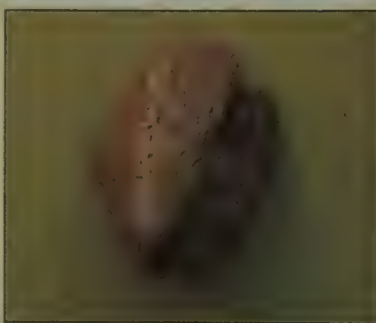
It is easy to see why the Upper Palaeolithic hunters would have stopped to camp at Hengistbury. Lying in a shallow depression, it was a well sheltered spot overlooking a large river valley and flood plain, providing likely migration routes for such animals as reindeer. The remains of the hunters' abandoned camp provide a fascinating glimpse into the day-to-day activities of an Upper Palaeolithic hunting group. The most obvious traces of occupation are large numbers of discarded stone artifacts. They include carefully worked flint tools such as scrapers, backed blades, burins and shouldered points, representing a considerable range of activities.

To produce artifacts of this sort requires a high degree of skill, involving careful preparation of a flint core and then striking off flakes and blades that will later serve as tools. A good flint-knapper can obtain more than 50 blades from a single core—and in a matter of 10 to 15 minutes. At the Hengistbury site it has been possible to reconstruct entire knapping sequences by fitting the flint pieces back on to cores found nearby.

The use of refitting as a means of understanding stone flaking techniques is not new in prehistoric archaeology. Indeed even as far back as the late 19th century Worthington G. Smith was refitting palaeolithic flakes recovered from sites in London and Bedfordshire. At Hengistbury reassembling of Upper Palaeolithic cores has shown, for example, that a technique known as "cresting" was widely employed. This involved the preparation of a central ridge or crest to guide the first blade removal and thereby set up a whole flaking sequence.

Refitting has also provided a useful insight into the manufacture of individual Hengistbury tools. One of the commoner Upper Palaeolithic tool-types is known as a burin or graver. These have long been associated with carving bone and antler and some of the finest examples of such work come from French Magdalenian contexts of the same period. The occurrence of more than 80 burins at Hengistbury suggests that this kind of work was an important activity.

The refitting of flint pieces from the site has also helped to solve a long-standing controversy about the nature of the site. One earlier excavator had claimed that a later, Mesolithic level lay



Among the objects found on the Upper Palaeolithic site were various stone tools, top, and a worn red ochre "crayon".

immediately above the Upper Palaeolithic level, challenging the idea that the artifacts all belonged to one period. Conjoins between pieces separated by over 30 centimetres' depth now make it fairly obvious that vertical displacement has taken place through time, causing the heavier artifacts to sink lower down. Numerous refits between artifacts from many different levels confirm this, and we can now be sure that all the artifacts are of Upper Palaeolithic age.

As part of the experimental programme at Hengistbury, a series of scatters have been made by a modern flint-knapper, carefully replicating the Stone Age techniques. Accurate plotting of such scatters will allow the vertical and horizontal movements of flint artifacts in sands to be measured. The experiments will involve the monitoring of the scatters for several more years but some useful observations have already emerged. First, all the dust and many of the tiny chips of knapping debris disappeared soon after the scatter was produced, mainly through wind action. This might explain why so little minute debris from tool manufacture occurred at the Upper Palaeolithic site, despite systematic screening using fine mesh sieves. Second, differences were observed in the degree of burial of various artifacts. Many of the pieces which had landed flat remained exposed, whereas flakes displaying a marked angle of dip were

rapidly buried by sand. It had been noted in the excavations that artifacts lower down tended to show higher angles of declination than those nearer the surface. These experiments offer considerable potential to the study of site formation processes.

Some 650 metres farther west along the cliff-top lies the later, Mesolithic encampment, discovered by and named after local collector Ron Powell. The site, where excavation began in 1980, has now been dated by thermoluminescence to the 8th millennium BC.

Hunting equipment almost certainly improved during this period. The predominance of the microlithic flint component in the Mesolithic tool-kits probably reflects developments in the use of composite tools and archery equipment. The Powell Mesolithic site has produced large numbers of microlith points with rather few other tool-types.

With virtually no organic remains preserved at either site, the archaeologist must fall back on other methods for determining what plant and animal materials were once exploited at Hengistbury. Experiments have been carried out to examine the possible function of certain tools and provide comparative specimens for microwear studies. For example, end scrapers feature in the tool-kits at both the Upper Palaeolithic and Mesolithic sites. Using hafted and unhafted copies of these tools, deerskins were worked for different periods of time. It was discovered that hafted scrapers were particularly effective for defleshing hide.

Excavations will continue in 1983 at both sites and future plans are broad in scope. The experimental flint scatters will be monitored closely over the coming years, while the copying and testing of artifacts similar to those from the sites will provide an increasing body of evidence from which we can assess the purpose and history of individual flint tools. These studies, along with the completion of rescue excavations, will undoubtedly put Hengistbury Head on the map as one of the most informative prehistoric sites of Europe.



# Christmas Island today

by Geoff Tompkinson



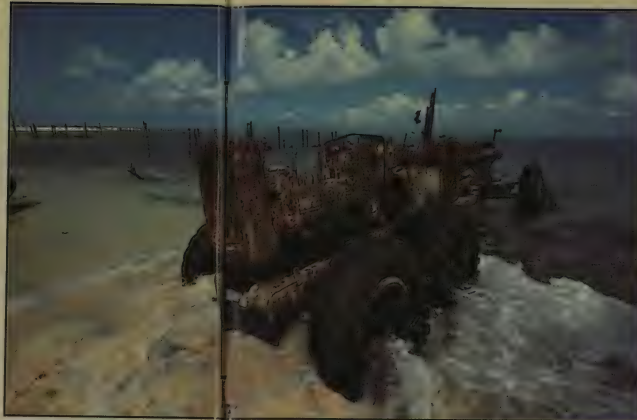
On an otherwise idyllic beach lies a gas-mask. A heap of rusting iron and broken concrete marks the site of a ruined army building. At a deserted base camp corroded lorries, stripped of anything usable, make hiding places for children to play. This is Christmas Island, the coral atoll over which between 1957 and 1963 thermonuclear bombs were tested. The photographs on this and the following pages show how the islanders have adapted to the legacy of the bomb.







The detritus of armies of occupation—the British and American forces who were on the island for the nuclear tests—is still to be seen nearly 20 years after the last of the military left: old fire extinguishers, sea-corroded landing craft, rows of dispossessed sanitary fittings, debris of all kinds. Much of it is put to new use by the 14,000 or so islanders. Youngsters have built their own canoes out of corrugated aluminium sheeting, formerly part of the forces' equipment, right centre. Most of today's dwellings have been concocted from former military buildings or materials, some with great ingenuity. Helicopter seats serve as rocking chairs, baskets are made from multicoloured cable wire; fuel tanks are used for water storage; children use empty beer cans as stilts in a game called can-walking. The forces built airstrips and roads, and piped water into their camps; the islanders still profit from some of this capital investment. Many of them remember, and miss, the gifts of food and drink they used to receive during occupation.



A newly-wed couple wait to sign the register in the Roman Catholic priest's house. The table in front of them has been made from a cable spool turned on its side. A group of girls groom each other's heads seated by what might be a piece of modern sculpture but is in reality a broken urinal, left. Other, more conventional, mementoes are preserved. Taake Rimon, top, who was on the island throughout the test bomb period, has a collection of photographs, including some of the Duke of Edinburgh's visit to Christmas Island in 1959. He throws his hands in the air to describe what the explosions looked like: "Just as the loudspeaker said the flash had gone you could feel something very hot at your back."



## THE ENIGMA



No other supercar raises eyebrows or question marks quite like the 928S. For this, the undisputed principal of a peerless family, continues to elude definition.

But then throughout the years Porsche's development engineers have always shown scant regard for the conventional. Whether their skills were being applied to moving man in his buggy across the surface of the moon, or to the preparation of yet another total success at Le Mans, the team from Weissach has consistently steered away from the obvious.

Which is how it was with Project 928. A synopsis of the design brief read: "Produce the ultimate example of luxury high performance motoring; combine that with total safety, exemplary manners, style and everyday practicality."

Which, of course, is exactly what they did. And then, in response to those first raised eyebrows and the controversial accolade of 'Car of the Year' which greeted its launch, they, as Elgar 80 years before them, said: "The enigma I will not explain."

## ONE VARIATION



So, whilst to many the 928S must remain a mystery, to a privileged few their 928S will answer all the questions.

If the 928S is Porsche's finest, what then of Porsche's latest? The 944 Lux. It, too, has raised some questions. For Weissach has brought a new dimension to fuel efficiency and a new understanding to sheer, smooth power. But whilst the 944 owes much to 928S technology, it does not pretend to emulate 928S luxury.

And yet, because it is a Porsche, there is much that does not vary: 12,000 mile service intervals, 2 year mechanical

warranties, 7 year anti-corrosion warranties and enviably low depreciation.

Elgar wrote 14 variations to his Enigma. The Porsche family has almost as many. And at a Porsche Centre near you, you may find yourself, as Porsche's engineers before you, echoing a comment from Elgar's era. From the Musical Times, June 1899, to be precise. "Effortless originality... the only true originality."

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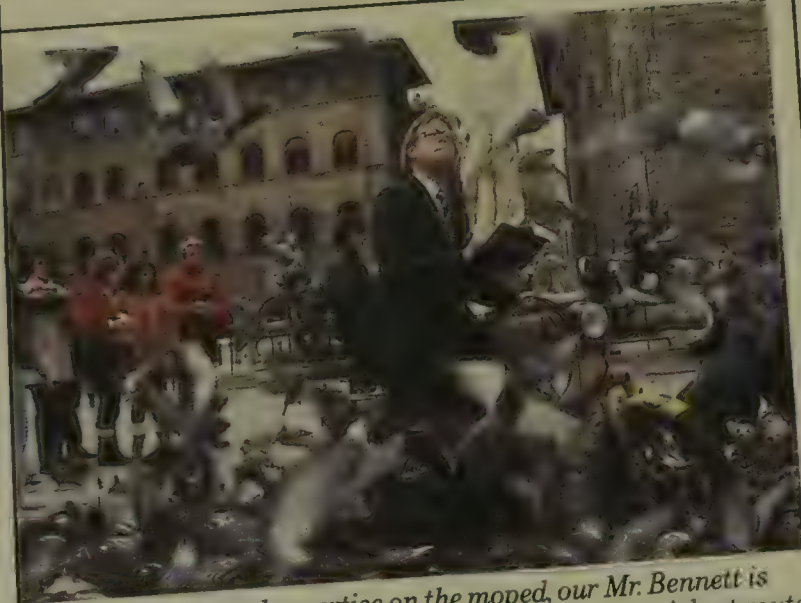
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# We can't relax until you do.



*Mr. Bennett, our ever vigilant expert, scrutinises the centrepiece of the poolside buffet, prepared by Chef Francisco Pinto, of the Mijas Hotel on the Costa del Sol. The lobster is as fresh as the pineapple, which doesn't move however.*



*Showing equal expertise on the moped, our Mr. Bennett is accorded an impromptu flypast as he checks the quickest route between masterpieces on our City Centre holiday in Florence.*



*14,000ft above Lake Lucerne, Mr. Bennett puts the mike on Herr Niederberger, checking for tone. He's already made sure that the service at the Sovereign Hotels, at the foot of the mountain, is just as breathtaking.*



*At the exotic Half Moon Bay, Antigua, our Mr. Bennett ensures that the nightly entertainment gets down to it. Tonight it's spectacular limbo, with King Gordon, but whilst the show changes every day, the sunshine doesn't.*



*Mr. Bennett tests the water at the Fontainebleu Hilton, Miami, with a Rum Runner and two Lotta Coladas. The pool temperature never falls below 73 degrees. Mr. Bennett's temperature is unascertainable.*

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# The beauties of Bermuda

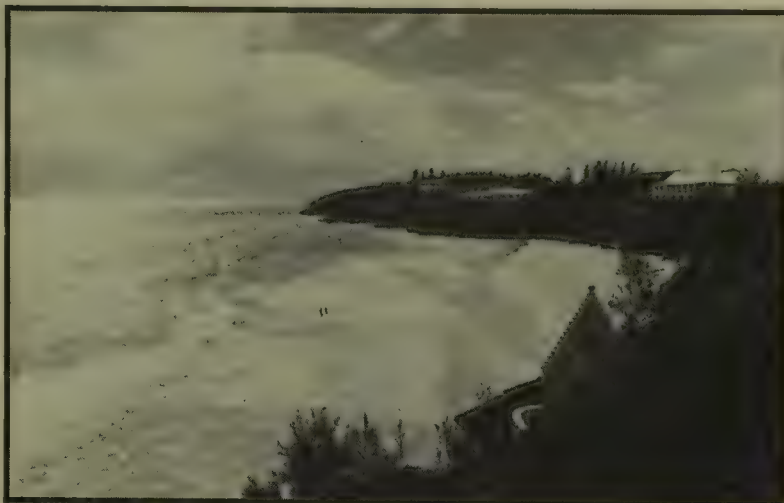
by David Tennant

There are names like Old Maid's Lane, Needle and Thread Alley and Duke of York Street, and many of the trim, pastel-coloured houses which line them date from the 17th and 18th centuries. But this is no sleepy English village as a glance at the characteristic, dazzling white, stepped roofs, designed to catch every drop of rain, immediately indicates. The place is St George's, the small township that was, until Hamilton replaced it in 1815, the capital of Bermuda, the UK's oldest colony. Today, thanks to judicious preservation, restoration and development it is one of the island's top tourist attractions.

Of the town's many historic buildings none is held in higher esteem than St Peter's Church with its beautiful cedar wood interior. Here the first parliament met and the church is filled with mementoes and memorials of the island's history. Nearby is the charming Old Rectory, and a little farther off the Henry Tucker House which has 18th-century Bermudian, English and American furniture. In the centre of the town by the harbour is the restored Town Hall (the Town Crier in traditional garb was doing his best when I was there) while across the square stands the Old State House with reproduction stocks where visitors may have their photo taken "locked in". In St George's, too, is a full-size replica of the *Deliverance*, one of the little ships built in 1610 by the first settlers.

Bermuda is really an archipelago of seven main islands, linked by bridges and causeways, plus another 140 or so islets, in area all told about the size of Guernsey, strung out over 22 miles in the turquoise and indigo waters of the mid Atlantic. Off-shore lie the world's northernmost coral reefs, spectacular when seen from a glass-bottomed boat. The nearest mainland is North Carolina, 600 miles to the west. Bermuda has what I would call a controlled scenic beauty as if it had all been designed by Capability Brown. You are rarely out of sight of human habitation but the undulating landscape is dominated by gardens, lawns, trees and lush vegetation such as bougainvillea, hibiscus, oleanders and poinciana. The beaches, some pink-tinged, are superb, offering ideal swimming throughout most of the year.

Although the British influence is strong—they drive on the left, enjoy parliamentary government, play cricket with enthusiasm, have police with helmets and speak English with a lilting accent—there is a pronounced American flavour: for example, the Bermudian dollar is on a par with the US dollar and much of the tourist trade is slanted towards the American and Canadian markets. And even though the West Indies are over 1,000 miles



One of Bermuda's magnificent beaches, and a tourist attraction in Hamilton.

away, their influence is also present—the leisurely pace of living, rum punches in great variety and the nightly bell-like call of tree frogs imported from the Caribbean in the last century.

For the enthusiastic sportsman Bermuda has eight golf courses, more than 100 tennis courts, water-skiing, scuba diving, both reef- and deep-sea fishing, and sailing in the sheltered waters of the various sounds and natural harbours as well as out in the Atlantic. On the afternoon when I took the ferry from Hamilton across the Great Sound to Somerset Island (a must on any holiday and excellent value at \$2 for the round trip) its waters were dotted with craft of many types, the whole scene reminding me of Sydney Harbour.

Getting about the islands is simple and inexpensive. Although there are no self-drive cars (car owning is restricted to one per household) there are taxis, a network of bus-services, ferries, pedal cycles and scooters and mopeds—very popular, these—for hire. You do not need a licence and they are easy to handle. But Hamilton and its vicinity at rush hour, in spite of the 20 mph limit, is best avoided. Some of the taxi drivers are also official guides and, if the cheerful Bert who was mine is anything to go by, they combine a wealth of factual

knowledge with a wide range of local anecdote. Your hotel or the Tourist Information Bureau will gladly make arrangements to supply such a guide.

Hamilton, the capital, combines first-class shopping at duty-free prices (of greater interest perhaps to North American than to British visitors) with a number of places of interest. These include the Historical Society's Museum in the Bermuda Library, the cathedral which dates from the early 1900s, the impressive, all-white city hall and its small art gallery, and the Perot Post Office which has been restored to its original 1840s' style. A walk along Front Street, with large cruise liners on one side and arcaded shops, restaurants and bars on the others, is a delight. Or you can go sightseeing by horse-drawn carriage, the only method of wheeled transport, apart from pedal cycles, until the Second World War brought in cars and buses.

I would recommend a visit to the superb aquarium and small zoo at Flatt's Village, a delightful spot where the sea rushes in and out of the narrow entrance to Harrington Sound, a landlocked natural harbour. Right at the other end of the archipelago on Ireland Island is the Maritime Museum, housed in part of the massive 19th-

century dockyard, no longer used by the Royal Navy. Here are fascinating displays of Bermuda's seafaring past and you can walk through many of the old defence works and structures. For sightseeing and general information I found the Berlitz travel guide to Bermuda (£1.75) invaluable.

For its size Bermuda has one of the largest concentrations of hotels, guest houses and self-catering accommodation, all of a high standard, of anywhere in the world. These range from the huge Princess in Hamilton whose floor show is comparable with the best in Las Vegas and which can accommodate up to 1,000 guests, to small establishments where eight is the maximum. My base was the first-class Elbow Beach Hotel on the south shore of Main Island, about 3 miles from Hamilton. A well run hotel with a helpful staff, it is beautifully situated in acres of gardens leading down to its own private beach. Accommodation is in the main building or in cottage rooms in the grounds and it has a large swimming pool. Furnished to a high standard with cuisine to match, it also has The Pub, an amusing if somewhat stylized version of the real thing complete with English pianist-entertainer.

Half-board rates at Elbow Beach are around £40 to £90 a day according to room and season; and it is featured in a number of inclusive holiday programmes from the UK. For example Sovereign Holidays offer a week there with half board from £679 to £790 including the flight from London. Two weeks cost £1,041 to £1,143.

British Airways fly non-stop from Heathrow to Bermuda using Tristars. The Advance Booking Excursion fares are £292 to £377. In Club Class they are £694 to £836 and in First a hefty £1,380, all return. All the inclusive holidays to the colony use these scheduled services.

Although Bermuda is virtually a year-round resort area, the season as such stretches from April into November. Spring and early summer are both excellent, midsummer is on the humid side but tempered by ocean breezes, autumn has stronger winds but warm weather, with sea temperatures well into the 70s.

Bermuda is not, and never has been, at the cheap end of the market; quality and service take precedence. Though the number of visitors from the UK is small we are made very welcome indeed. As the Minister of Tourism said to me: "It is important for us to have British visitors. We need the connexion and after all you are a large part of our heritage." ●

Bermuda Tourist Office, 9/10 Savile Row, London W1X 2BL (tel: 01-734 8813). Sovereign Holidays, PO Box 410, West London Terminal, Cromwell Road, London SW7 4ED (tel: 01-370 4545).



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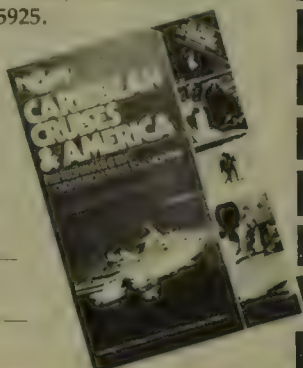
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Norwegian Caribbean Lines, Clareville House, Oxendon Street, London SW1Y 4EL. Telephone: 01-930 5925.

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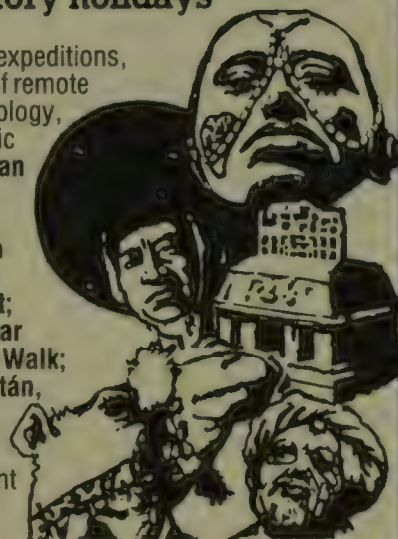
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# Trends in cruising

by Bill Glenton

Cruising is a frame of mind, I was once told by an old aficionado. He added, "If you like it then even the most indifferent ship can be a pleasure. Dislike it and the most luxurious won't please." That was years ago when the cost of discovering your taste did not hurt your pocket much. Today it could prove an expensive error with fares now averaging £70 a day and many stretching to well over £100—without getting into the *de luxe* cabin range. Choosing a suitable cruise requires detailed and careful consideration.

An obvious saving on overall costs is made by taking one of the week-long, or even three- or four-day cruises, or a cruise-and-stay deal, with a second week spent at a resort, which generally costs less than a full two-week cruise. You find these on a fly-cruise basis (travelling by air to your starting point from the UK and returning the same way) in the Mediterranean area, perhaps with stays in Palma and Sicily, and Aegean with Athens as the starting point. There are also fly-cruises in the Caribbean, flying to Florida.

For example, Epirotiki Line in conjunction with Olympic Holidays offer seven- and 14-day cruise-and-stay vacations in the Aegean with either a four-night cruise (plus three in Athens) or seven nights on board plus a week in Athens at prices ranging from £464 to £880 from London. With Chandris Cruises you can have a week in a first-class hotel in Corfu plus a week's cruising which takes in Crete, Rhodes, Athens, Dubrovnik and Venice: £593 to £727 from London.

The many packages featuring cruises from US ports—in Florida, Puerto Rico or California (and also Vancouver in Canada)—give a better return on your money than some nearer home. Many of these have cruise-and-stay options based usually on Miami, San Francisco or Los Angeles, plus several Caribbean islands. Costs start at around £800 from London with an additional £80 and upwards for a shore stay, the latter often being on a room rate only.

Popular with British holidaymakers is the series of 18-day (15 nights at sea plus two in San Juan) holidays on *Cunard Princess* visiting nine Caribbean islands plus Venezuela, flying to Puerto Rico by British Caledonian from Gatwick, costing £990 to £1,585. These cruises can also be taken in conjunction with a week-long stay in St Lucia or Barbados.

If economy is the main object, do not consider only booking direct with the shipping line or via your travel agent. Rather look at "cruise shops" established by specialist travel firms, which can offer a variety of cruises and voyages by a number of shipping lines,



After her service in the Falklands, the *Canberra* is once again a cruise ship.

sometimes at lower rates. Three such companies are Union Lloyd, Fred Olsen Travel and Paul Mundy. All three issue brochures.

I really thought that cheap cruising had gone for ever, but a Dutch company has proved me and many ship-owners wrong. Last spring the comparatively small (2,450 ton) *Vacationer*, skilfully converted from a modern container ship, made a big impact on the scene by offering cruises at around £30 a day. The *Vacationer's* owners believe that all many people want is a kind of super floating excursion coach providing comfortable but not luxurious accommodation and none of the usual organized entertainments found on more conventional cruise ships. On her week-long itinerary from Malaga in southern Spain (you fly there from the UK) the ship spends most of its time in ports, taking in Gibraltar, Portimao (Algarve) and Tangier. She is also the only cruise ship to visit Seville, spending a day and two nights there.

When I sailed on her last year I thought her good value, although the food was basic and tended to be boring. All cabins are outside and have roomy private bathrooms, but you make your own bed as there is no cabin service. Fares including flights from Gatwick are around £260 to £310, and she will be operating out of Palma in the peak summer period. Cadogan Travel is one of the agents.

But perhaps you dislike flying and prefer instead to drive or go by rail to Southampton or Tilbury and join the ship there. Admittedly the choice has shrunk this year; however P & O with its *de luxe* liner *Sea Princess* and the popular *Canberra* will be offering a wide range of cruises from Southampton. The *Queen Elizabeth 2* in her new décor will be making 12 cruises (from three to 21 days) from that port in addition to her transatlantic crossings, some of which are being marketed as cruises for the coming season. And there will be occasional calls at Southampton by other companies including the Royal Viking Line. From Tilbury Fred Olsen are continuing their

long established, always popular, two-week (13 nights) cruises on *Black Watch* until the end of April and again from September. CTC, the Russian-owned and operated shipping line, continues to attract a substantial number of passengers who are willing to sail under the hammer and sickle from Tilbury and Hull on a variety of itineraries including the Atlantic islands, the Mediterranean and north to the fjords and the Baltic. Prices for these CTC cruises are among the most competitive but like those for other lines are around 10 to 15 per cent above last season's.

Despite the world recession there is still a healthy demand for *de luxe* cruising. Royal Viking Line fulfil this demand with their three superb vessels *Royal Viking Sea*, *Sky* and *Star*, sailing in waters as diverse as the Norwegian fjords, the Mediterranean, Caribbean, South Pacific and the St Lawrence River. Similar vessels in even more classical style are the *Sagafjord* and the *Vistafjord* (Norwegian American), the former operating in the Caribbean and Pacific, the latter in European waters. Holland America with their traditional high standards, are again marketing directly in the UK, offering fly-cruises from the USA to Bermuda and the West Indies, while Norwegian Caribbean are promoting the *Norway* (formerly the *France*) on a series of week-long cruises from Miami to the Bahamas and St Thomas, and longer Caribbean voyages on other vessels.

If you can afford it (fly-cruise prices from £1,555 to £2,670), the new *Princess Mahsuri*, based at Singapore, is making a series of two-week voyages to ports in Malaysia, Thailand and Indonesia. The UK agents are Union Lloyd. In the same waters, but covering a much greater range to include China, Japan and the Philippines on varied itineraries, is the *Pearl of Scandinavia*. This medium-sized (485 passengers) liner is Norwegian-Danish owned.

Costs in this case range from around £1,470 to over £4,000 including the flights to and from the UK. DFDS Danish Seaways are the agents.

Cruising companies, like airlines,

offer a sometimes confusing proportion of discount fares. These include family fares, teenage rates, book ahead discounts when paying full fares well in advance of the trip, and late booking deals where a company has empty berths to fill at the last minute. All of these are well worth considering and are in addition to seasonal variations.

Here is a short selection of cruises for the coming season:

*Sea Princess* (P & O) departs Southampton August 12, returns 25 (13 nights). To Ponta Delgada and Horta (both in the Azores), Madeira, Tenerife and Lisbon, £1,157 to £2,093.

*Queen Elizabeth 2* (Cunard) departs Southampton June 10, returns 16 (six nights). To Lisbon, Praia da Rocha (the Algarve) and Corunna, £440 to £1,545 including first-class rail travel to/from Southampton from any UK station.

*Canberra* (P & O) departs Southampton August 26, returns September 11 (16 nights). To Malaga, Piraeus (for Athens), Rhodes, Port Said (for Cairo) and Gibraltar, £756 to £1,904.

*Royal Viking Star* (Royal Viking Line) departs Copenhagen July 1, returns July 15 (14 nights). To Amsterdam, Hamburg, Gdynia, Leningrad, Helsinki and Stockholm, £1,703 to £5,222 from Copenhagen.

*Southward* (Norwegian Caribbean), depart by air from Heathrow every Wednesday to Miami (three nights there), then to Cozumel (Yucatan), Grand Cayman Island, Ocho Rios (Jamaica), Bahamas and Miami (nine nights), £996 to £1,590.

*Sagafjord* (Norwegian American), depart by air from Heathrow June 18 to San Francisco, arriving back July 4, cruising to Vancouver, Prince Rupert (BC), Juneau (Alaska), Alaskan coast and glaciers, Victoria (BC) and San Francisco (14 nights at sea, £1,420 to £5,110 (four more departures on July 6, 16, 30 and Aug 13) ●

Cunard Line, 8 Berkeley Street, London W1X 6NR (tel 01-491 3930). Cadogan Travel, 9/10 Portland Street, Southampton SO9 1ZP (tel 0703 332551). Pearl Cruises, DFDS, 16 Minories, London EC3N 1AD (tel 01-488 2952). Fred Olsen Travel, 11 Conduit Street, London W1Y 7PN (tel 01-409 2019). Paul Mundy, 11 Quadrant Arcade, London W1R 6EJ (tel 01-734 4404). Olympic Holidays, 17 Old Court Place, London W8 4PL (tel 727 8050). P & O Cruises, Beaufort House, St Botolph Street, London EC3A 7DX (tel 01-377 2551). Norwegian American Cruises, 11 Pall Mall, London SW1Y 5LU (tel 01-930 1843). Norwegian Caribbean Lines, 27 Oxendon Street, London SW1Y 4EL (tel 01-930 5925). Union Lloyd, 50 Curzon Street, London W1Y 7PN (tel 01-930 1843) (also for Royal Viking and *Princess Mahsuri*).



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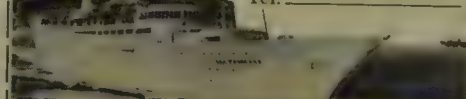
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# Charente coincidences

by Peta Fordham

I was lucky enough to be taught history by one who knew that the by-ways and odd details of events fixed them in the child's mind more firmly than did the main facts; and fringe information on wine has certainly acted on me in the same way. Cognac, for instance, viewed as a distillation is simply the purest and best brandy; but the seemingly irrelevant, almost accidental, facts which resulted in its supremacy—the preservation of a forest which happened to be oak with unique qualities for the casks, and the coincidence of its affinity with the intense local humidity—at once add interest to the story. And, as will be seen, the other Charente speciality, Pineau des Charentes, owes its existence to another fortunate coincidence.

Cognac, or at least its forerunner, has been made since about the 15th century. By the 17th century it was pretty rough stuff but much esteemed in Amsterdam for its 70° alcohol. Its taming was largely due to the efforts of the great Admiral Colbert who prudently wished to preserve the fine oak trees of Limousin to build ships for his own and future navies. There are many factors which produce the rather poor,

thin Charente wine from which cognac is distilled, but it can be said with confidence that it is the Limousin oak, wide-grained, giving up its tannin at the ideal rate, which has enabled the particular maturation of the raw spirit to become the golden perfection of fine cognac.

Then there is the damp, a pretty mist rising from the swollen river that makes the rheumatic English bless France's admirable heating systems. As the spirit begins its long stay in the cask, it leaks a little to the "angels", whose "share" would be considerably larger were it not for the good Limousin oak whose ability to absorb moisture on both sides of the cask slows up evaporation, while allowing its own woodiness to impart just the right flavour and at a speed which, though slow, is ahead of excess tannin. This is why the cognac landed in England, and resting in the atmosphere the Romans found so trying, develops almost better than in France, though I doubt the French agree. And so, with natural processes and natural products and the dedication of those who knew how to use these blessings to advantage, the glorious spirit that we know today gradually developed.

But things did not always run smoothly. For a couple of centuries all went well, then politics and financial

considerations, import restrictions and above all taxability began to hit cognac exports. The trouble was the very quality and success of the product. Something which had commanded so high a price was naturally highly profitable to tax. Taxed it was—and still is.

The producers fought back and with increased areas under cultivation (though few drinks are more strictly controlled and delimited) things began to flourish again until, in the middle of this century, the ever-increasing sales were hit by the general wine recession. Tightening their financial belts, the producers fought back once more; but by this time they had recognized that safety was more likely to lie in larger groupings, with the result that, as fortunes rose during the mid 1970s, cognac ownership was in much larger international groupings and is no longer solely in French hands. It certainly looks as though the spirit now has a safety net; and, despite the competition from (often very good) French and other brandies, cognac is confidently asserting its old superiority in the market-place.

And now for something else from the Charente. Not the Charente wine, mostly rather thin and acid except at its very best, but a luscious, fruity-sweet, grapey delight by the name of Pineau

des Charentes. Until recently this vinous delight, so sweet that it disarms by its very excess even those who prefer things dry, was little known in England, though I have often met people who encountered it in France and longed to know where it could be got here.

Its beginning was accidental—one more occasion to thank a careless worker. A cask containing a small residue of cognac had some surplus must poured into it and was then abandoned for some years in the shed. When the cask came to be cleaned, the liquid, tasted, proved so delicious that the process was repeated, though history does not relate just how they recollected the recipe. Perhaps the legend has developed since the 16th century. Anyway, there are few who have tasted Pineau des Charentes who do not like it; and it is available now in England. It is made nowadays by fermenting the must and stopping the process by the addition of cognac at exactly the right moment.

## Wine of the month

This really must be that beautiful Pineau des Charentes called the Châteaude Beaulon. Blanc and rosé (the latter is not always obtainable) are sold by Russell & McIver. Use it as an aperitif or digestif or delicious elevenses, but always well chilled.

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# Two from Germany

by Stuart Marshall

Battle has been joined between Germany's two leading quality car manufacturers. BMW has launched its new 3-Series and Mercedes-Benz its 190—the latter the smallest car to carry the famous three-pointed star on its radiator shell since the post-Second World War Type 180. They will compete for sales in a growing and demanding sector of the market: growing because ever increasing fuel costs and worsening traffic congestion in cities are doing nothing for the popularity of the big car; and demanding because buyers will still expect the standards of comfort, silence and performance that they have become accustomed to, even though they have decided to step down in size.

The new BMW 3-Series, to go on sale in Britain in a few weeks' time at prices that will show only a modest increase on those of the former model, has a new shape but is still instantly recognizable as a BMW. It shows evolutionary, not revolutionary, changes. The aerodynamics are better, to reduce fuel-wasting drag and wind noise. The body is lighter but stronger, with more passenger space, though the outside dimensions are virtually unchanged. On all but the cheapest four-cylinder 316, a five-speed gearbox with an over-drive economy top is standard.

The 2 litre and 2.3 litre six-cylinder engines of the 320i and 323i have fuel injection with a cut-off so the engine uses no petrol at all while coasting. Electronics of a kind pioneered on the larger 5-Series and 7-Series cars provide a constant read-out of fuel consumption, tell the driver when servicing is needed and operate a safety check panel. A completely new suspension has improved ride comfort. On a trip from Ouarzazate to Marrakech and back, over the Atlas mountains and across the incredibly colourful stony desert, the BMW proved to be everything a keen driver could ask for. The road is well engineered but not easy on a car. In the mountains there are hairpin bends, sharp rises and descents which follow one another in quick succession.

The BMW flew over this terrain, cornering securely on its fat, 60 series tyres, bumping not uncomfortably off the tarmac and on to the gravel shoulders when an oncoming juggernaut refused to move over. The gearbox is needed a lot in the mountains. It is a joy to use, with deft, delicate movements and well chosen lower ratios. On flat desert roads the overdrive allowed relaxed cruising with little noise from engine, tyres or airflow round the car. BMW say driving should continue to be a pleasure even if fuel consumption has to be reduced. The new 3-Series are faster and have better acceleration than

their predecessors. They are supremely driveable cars. A four-door version will follow in the autumn; a diesel-engined model is promised for 1984.

The new Mercedes 190 is a much more radical car for it takes this conservative manufacturer into a new size class. Overall the 190 is nearly a foot shorter than the current "compact" Mercedes cars and rear seat space and luggage room are not overgenerous. Mercedes Benz experimented with front-wheel drive but came down in favour of rear-wheel drive with fully independent suspension, as in all their existing cars. The rear suspension is of a most elaborate design. A five-point linkage keeps the wheel precisely located regardless of cornering stresses and road surface. As a result the 190 handles impeccably when cornered at outrageous speeds and is so well balanced as to be almost self-correcting if one overdoes it. Yet the rear seat ride comfort is exceptional.

Two engines are offered, a 2 litre four-cylinder with carburettor or fuel injection developing 88 or 120 horsepower respectively. There are four- or five-speed manual gearboxes—the latter with a high overdriven fifth—or a new four-speed automatic which is perhaps the best of its kind that I have ever used.

At idling speed the engine of a 190E (the fuel-injected model) I drove in Spain before Christmas was so quiet I thought it must have stalled. The clutch is so gentle it takes getting used to. The engine sings up to 6,000 revolutions per minute, or pulls hard in top gear at 1,000 rpm, according to one's mood. The seats are firm—how could they be otherwise in a Mercedes, who say firm seats are good for you?—and the driving position admirable. Maximum speed is around 115 mph and the 190E could be cruised continuously on the autobahn at close to this figure in relative tranquillity and total security.

Although the 190 is a great deal lighter than the existing "compact" Mercedes cars, which will continue in production for several years, it feels just as solid and enduring.

Prices of the Mercedes 190 will not be known for some months but they cannot be much lower than those of the larger four-cylinder cars, the 200 and 230. The sheer engineering content (and I suspect demand that will run ahead of supply) will ensure that.

Which is the better car, the BMW or Mercedes? It is a question I cannot answer at present. Even when the more comparable four-door BMW makes its bow it will still be difficult to decide. The BMW is more overtly sporting in character; the Mercedes is a scaled-down version of that supreme senior manager's transportation, the New S Type. A Frenchman would say "*Vive la différence*"—I can't think of a better comment ●

# Kew in winter

by Nancy-Mary Goodall

If the winter is getting you down why not give yourself a day at Kew—and by Kew I mean the Royal Botanic Gardens? Kew is on the District Line of the Underground, the 27 bus from Paddington is one of several routes serving it and in February parking is no problem. The gardens are on the east bank of the Thames, east because here the river runs roughly north-south. Kew Green and the main entrance, open at 10am, are at the north end while the Pagoda is down in the south-east corner near the Lion Gate entrance.

Despite Pope's couplet on the collar of a dog he gave Prince Frederick, son of George II ("I am his Highness' dog at Kew; Pray tell me, sir, whose dog are you?") you are not allowed to take dogs inside, because of the valuable plants and ornamental birds.

There is much to see near the main gate. The fine Orangery, designed for Princess Augusta, Prince Frederick's widow, now houses an information centre and bookstall where you can buy a marvellous book, *Kew Gardens for Science and Pleasure*, published by HMSO at £9.95. It is edited by F. Nigel Hepper, assistant keeper of the Herbarium, and written by past and present members of the staff. Beautifully illustrated and splendidly informative it tells us just enough about the scientific side to show that Kew is not just another public park but a great scientific institution, recording and distributing plants all over the world and in the forefront of the fight to save plants threatened by extinction.

Kew developed from several old royal residences. Here, with the help of Lord Bute, Princess Augusta formed the nucleus of a botanic garden. Some of the trees they planted still survive: an ancient ginkgo, a pine, a plane, a now almost recumbent pagoda tree, *Sophora japonica* and a wisteria which was in one of the earliest greenhouses. At the White House, the site of which is marked by a sundial, lived poor George III when he was mad. It was in Kew gardens that he chased the diarist, Fanny Burney ("Heavens, how I ran!"), here Queen Charlotte brought up her numerous brood. She died in Kew Palace, an old red-brick house in the Dutch style behind which you may see the clever formal garden and herb garden made in the 1960s.

Kew Gardens cover about 300 acres. In winter when the crowds have gone the place is magical. On a crisp day you can walk for miles through a plant encyclopaedia of great interest to gardeners. You can learn to distinguish the different species of trees by the branch and bark patterns exhibited by the fine old specimens. A river walk through birches, poplars and an amazing variety of oaks, past the Rhododen-

dron Dell and the Bamboo Grove, opens into a wide lawn with a view across the river to Syon House and its park. To your left is the lake with its swamp cypresses and water-loving plants—look out here for willows and dogwoods with many-coloured stems. The landscape constantly changes. Once I was caught by a snowstorm in the pinetum beyond; I might have been in Canada and expected a wolf to appear at any moment.

On a soft day you can wander with a camera, tempted by images: the Pagoda looming through the mist, the Japanese Gateway on its mound where scented winter-flowering witch hazels (hamamelis) should already be in bloom, the great Palm House, as graceful as a swan, the trees inside silhouetted in an opalescent network of iron and glass. If you feel chilly it is wonderful to go inside and warm up in a tropical climate among exotic plants and then to venture out again in search of hardy winter flowers that would grow in your own garden.

The main displays of winter-flowering trees and shrubs are round King William's Temple: cornelian cherry, *Cornus mas*, *Parrotia persica*, with its tiny crimson tufts, *Daphne mezereum* and more witch hazels. In the Victoria border near Victoria Gate, half way along the boundary on the Richmond-Twickenham road, are pink- and white-flowered *Viburnum bodnantense*, and *V. farreri*, evergreen *Garrya elliptica* with long green tassels, yellow flowered mahonias, and *Skimmia japonica*, perhaps still covered with scarlet berries as well as flowers.

Between the Pagoda and the Palm House lies the Temperate House, a winter garden recently restored. This huge, airy building by Decimus Burton looks like an enchanted wedding cake and contains a superb plant collection. In February camellias and rhododendrons are among the plants in bloom. Behind it is the Australian House where you find many strange species in flower; banksias, *Correa backhousiana*, *Chorisia ilicifolia* and fluffy yellow acacias which are wattles or mimosa.

In the conservatory, No 4 house on the plan, are begonias and saintpaulias and the like. The orchid houses usually have something in bloom and it is always worth seeking small treasures in the Alpine House north of the Jodrell Laboratory. There are snowdrops in the vast rock garden and tiny early bulbs beside Cambridge Cottage; there, too, are hellebores and other things, and still more in the herbaceous grounds—and we have missed the heather garden near the Pagoda with all the highly coloured ericas and callunas, now far behind. There is not time to see Kew in a day, but as you turn homeward in the dusk you know that you will come back again, not once but many times ●



# A history of housework

by Robert Blake

## A Woman's Work is Never Done

by Caroline Davidson  
Chatto & Windus, £15

Those who hanker nostalgically for the vanished past of merry England should read this highly entertaining book whose title is taken from the refrain of a 17th-century ballad. It is, as far as I know, the first history of housework ever to have been written. The author, Caroline Davidson, is described on the blurb as "a social historian by inclination and a journalist, writer and editor by profession". She is certainly a first-class social historian, and she possesses the ability, not always found in that calling, to write clearly, vividly and persuasively. Moreover, its splendid illustrations should not be allowed to blur the fact that this is a highly scholarly book based on astonishingly wide reading of literature, pamphlets, Blue Books, memoirs, technical treatises and local histories. The footnote references amount to over 30 pages. It is clear from this account that life, except for the rich, was worse than today at almost any date one chooses to name, and it was far from being comfortable even for the rich. The appalling coldness of the great country houses before central heating is a case in point.

The author wisely treats her subject thematically, tracing developments subject by subject over the years with emphasis on the 17th and 18th centuries and the lives of the working classes rather than on later periods or on the conditions of the "middling" and upper classes—for the good reason that these happen to be the matters that interest her most. She begins with a chapter on water, and goes on to gas and electricity, cooking, heating, lighting, cleaning, laundry and so on. She chooses water for the opening chapter because she regards the spread of piped water to people's houses as "the single most important change in housework during the three centuries". Until this revolution occurred the obtaining and transporting of water was one of women's most onerous labours, and it was very much a case of women's work, for men hardly ever fetched water unless they earned wages by doing so. On the face of it one would think that, given the climate of the British Isles, there would be enough rain water to solve the problem. Indeed every cottage and farmhouse had its water butt or butts for this purpose, but it was reckoned that a medium-sized cottage could not collect much more than 3,000 gallons a year, which was barely enough to supply drinking and cooking water for small households.

People were worst off in the country

where they had often had to walk long distances to the nearest spring, well or river. In towns the situation was rather better because mechanical means existed for raising well water and there were public fountains supplied by conduits. Even so there were frequent shortages, and women wasted tedious hours in queuing for supplies. Brawls and assaults regularly occurred. The vast majority of agricultural labourers had to make do with 1 or 2 gallons per head per day (ghd is the technical abbreviation), urban dwellers probably averaged 3 to 5 ghd. Even houses which employed servants seldom exceeded 12 ghd. Contrast modern America where consumption in 1970 averaged 72 ghd. The situation today in great areas of the "developing" or Third World countries is much as it was in Britain before pipes.

Oddly enough what gave impetus to the pipe revolution was in no way connected with saving women's labour, nor did it derive from any pressure on the part of those who suffered most under the *status quo*. It was Chadwick's *Report on the Sanitary Condition of the Labouring Population of Great Britain* in 1842 which drew attention to the health risks involved in the existing mode of supply in the great cities. By the early 20th century the big towns through a process of municipal takeover of the water companies and heavy capital expenditure had largely solved the problem—a history which clearly shows the limitations of private enterprise at least in some fields. Progress, however, was patchy and sporadic. As late as 1944 under 70 per cent of the population of England, Wales and Scotland had piped water supplies, and in 1947 it was reckoned that only 8 per cent of houses in rural Ulster enjoyed this boon.

A traveller in time transported back to the 18th century would not only have been conscious of dirt, deplorable sanitation and revolting smells (stale urine was regarded as the most efficacious fluid for washing linen) but also of darkness and gloom. The amount of time and trouble spent on artificial illumination before the inventions of gas and electricity must have been immense. It is true that people rose with the sun but they did not want to go to bed at dusk. Moreover, since only the well off had light, airy houses with big windows, the masses had to use artificial light for large parts of the day. Until well on into the 19th century the rush light was the most common form of illumination. It gave a feeble glow but it was not confined to the poor. *Jane Eyre*, it will be recalled, got up and dressed by it. One could cite endless examples of these contrasts which the author discusses in one of the most interesting books on social history to have been produced for many years. Most readers, however fed up with the modern world, will at least conclude that life in the second half of the 20th century is a great deal more comfortable than it ever has been before.

# Recent fiction

by Sally Emerson

## The Four Wise Men

by Michel Tournier  
Collins, £8.95

## Young Shoulders

by John Wain  
Macmillan, £6.50

## Stand We At Last

by Zoë Fairbairns  
Virago, £7.95

Leading French author Michel Tournier spins his marvellous tale from the pure gold of Saint Matthew's gospel, just 16 verses which record the arrival of the Wise Men in Bethlehem, the only mention of the Three Kings in the Bible. He enters the mind of each King in turn and embellishes the legend with his own rare imagination, adding personalities, pasts, and a fourth Wise Man who arrives just a little too late.

The men all have different reasons for making the journey. Gaspar, the African king, first to tell his tale, has fallen in love with his white-skinned, blonde slave girl who is disgusted by his blackness. To him the comet seems to be a head dragging a train of golden flowing hair behind it. He journeys in part to try to understand his obsession. His language is rich, heavy, bejewelled, regal: at once we are taken back to the old days, to before Christ was born, to a fairy tale world: "At my orders, a kind of zoological reserve has been set up in my parks, and in it remarkable specimens of the African fauna are kept. There I have gorillas, zebras, oryxes, sacred ibises, pythons of Seba, and laughing cecropithecus. No lions or eagles, they are too common, too vulgar in their symbolism, but I am expecting a unicorn, a phoenix, and a dragon, which have been promised me by travellers on their way through."

The more refined, less sensual, Balthazar sees the comet as a butterfly preserved in myrrh. Art is his great love—the mortal made immortal. His obsession with the beauty of butterflies "sacrificed and pinned with wings outspread for all eternity" suggests Christ's crucifixion. But Tournier's prose is not overloaded with religious symbolism; all is fresh, imaginative, very much his own: "The moment they issued from the cocoon—still moist, rumpled and trembling—they were put into a little glass case, which was then hermetically sealed. There one watched them awaken to life and spread their wings in the sunlight. But before they even attempted to fly, one asphyxiated them by introducing the burning tip of a myrrh-coated stick into the cage."

Melchior, the third of the travellers, has been deposed by his uncle and is seeking to raise support to return him to wealth and power. The comet seems to offer him this hope. "I am a king but

I am poor. Legend, perhaps, will make me the king who came to worship the Saviour with gifts of gold. That would be a bitter and rather delectable irony..."

At the court of King Herod the Great the men feast on such delicacies as "Peacock and pheasant brains, eyes of mouflon and young camels' tongues, ibises stuffed with ginger", and listen to Herod's story which reveals the emptiness of sexual love, art, power, before visiting Christ in the stable.

Up to this point the novel is audacious, much of the writing glorious, some of it merely cheeky. It is an adventure, certainly, a piling of legend upon legend. But the most powerful section comes after the adoration and features Taor, an imaginary figure based on the little known legend of the fourth King, who started from farther away than the others, missed the event in Bethlehem, and wandered until Good Friday. Taor, Indian Prince of Mangalore is effete. His chief interest in life is sweetmeats. He follows the star in search of the recipe for *rahat loukoum* or Turkish Delight, but during his journey he changes more than anyone and ends up slaving in a salt mine for 30 years for someone else's crimes.

I highly recommend this book for anyone who wants to read something miraculous and is weary of the merry-go-round of predictable relationships which turn up in so many novels.

*Young Shoulders* by John Wain won last year's Whitbread Award. Its narrator Paul is a 17-year-old whose younger sister has died in an aeroplane crash. During the course of this short book Paul travels with his alcoholic mother and feeble father to Lisbon, where the requiem service for all the dead schoolchildren from the crash is held. In urgent prose Paul talks to himself and to his dead sister. Sometimes he talks about his World Free Zone, an ideal republic in which he will be free of everything that poisons his life here, at other times he describes the effects of grief on the parents of the schoolchildren, often he returns to his disgust at his mother and father. But through his sister's death Paul and his parents learn to understand themselves and each other better.

Zoë Fairbairns has written a huge, feminist saga, which sounds off-putting. But the novel is not in the least ponderous or didactic. It tells the story of five generations of women, from 1855 to the present day, commencing with the lives of two sisters: the brave one, Sarah, takes off to Australia and the less brave one stays in England to marry and eventually to die of venereal disease passed to her by her husband. The child from her husband's philandering, Pearl, has a daughter Ruby, and so on, generation after generation. Prostitution, the fight for the vote, travel in Australia, India, America, there is little left out of this readable novel which, surprisingly, views men as sympathetically as it does women.



# A spectacular win

by John Nunn

Last October almost 1,000 chess players gathered in Lucerne, Switzerland, for the biennial world team championships. Naturally enough these events are dominated by East European countries and most of the interest centres on their final placings. The previous two championships resulted in a close finish between the Soviets and the Hungarians but this time Karpov and Kasparov led the USSR to a massive victory with 42½ points (from 56). The Czechoslovak team surprisingly took the silver medals with 36 points and the USA finished third, followed by Yugoslavia, Hungary, Bulgaria and Poland. The English team were seeded fourth and thanks to financial support from merchant bankers Duncan Lawrie we were better prepared than ever before, but despite this we could finish only a dismal 10th with 32 points. The individual English scores were, in descending board order, Miles 6/12, Nunn 6½/11, Speelman 6½/11, Stean 2½/5, Mestel 7/11 and Chandler 3½/6. Mestel's excellent result is noteworthy, especially as he was awarded the grandmaster title at Lucerne to become the sixth British player so honoured.

The story in the women's champion-

ship was much the same with the top four places taken by the USSR, Rumania, Hungary and Poland, England finishing 11th. The top two boards, Jana Miles and Sheila Jackson, both played well and Jana was awarded the women's grandmaster title, a singular honour as she is the first British player to gain this title.

With around 4,000 games to choose from I had an especially hard task this month, but here is a spectacular win by one of the successful Czech players against an experienced Soviet grand-

L. Polugaevsky	L. Ftáčnik
White	Black
Hedgehog system	
1 N-KB3	N-KB3
2 P-B4	P-B4
3 N-B3	P-K3
4 P-KN3	P-QN3
5 B-N2	B-N2
6 O-O	B-K2
7 P-Q4	PxP
8 QxP	P-Q3
9 R-Q1	P-QR3
10 P-N3	QN-Q2

The strange name given to this opening is derived from the way Black curls up on his first two ranks, hiding behind the wall of pawns just in front. Despite its passive appearance Black's position contains a good deal of latent

energy and if, as in this game, White advances incautiously, he may find himself impaled on the spines.

11 P-K4 Q!-N1!

Many players would have castled without thinking, but 11...0-0? 12 B-QR3 N-B4 13 P-K5 PxP 14 QxQ KRxQ 15 NxP BxB 16 KxB gives White a very favourable ending. Ftáčnik's queen move avoids this trap, so White changes track and develops his bishop at N2 instead.

12 B-N2 O-O

13 N-Q2

This retreat looks artificial. 13 Q-K3 with the idea of N-Q4 seems more natural, when Black could continue either by 13...RHK1, in true hedgehog style, or by 13...P-QN4 breaking out from his defensive shell.

13...R-Q1

14 P-QR4 Q-B2

15 Q-K3 QR-B1

16 Q-K2 N-K4

17 P-KR3?!

The purpose of this is to play P-B4 without allowing the reply...N(4)-N5.

17...P-KR4!

Pinpointing the weakness of White's last move, which allows Black to attack White's KN3 pawn.

18 P-B4 N-N3

19 N-B3 P-Q4?!

19...P-R5 was also good, but this

move steps up the attack against White's KN3 and KB4.

20 BPxP?

20 P-K5 N-K5 21 NxN PxN 22 N-Q4 P-R5 23 BxP PxP was best, when White maintains the balance.

20...P-R5

21 NxP

21 QPxP and 21 P-K5 are both met by 21...B-B4ch 22 K-R1 N-R4.

21...NxN

22 PxN QxP

23 PxP PxP

24 P-K5?!

In attempting to stop 24...B-B4ch 25 K-R1 B-Q3 White allows a beautiful mating combination, but he would probably have lost in any case.

24...B-B4ch

25 K-R1 N-R4!

The sacrifice must be accepted or 26...N-N6ch will win.

26 QxN Q-N6

Threatening three different mates in one.

27 N-Q5 RxN

28 R-KB1

After any other rook move 28...R-Q7 wins.

28...QxBch!

29 KxQ R-Q7ch

30 Resigns

30 K-N3 R-N7ch 31 K-B4 R-B1ch mates next move ●

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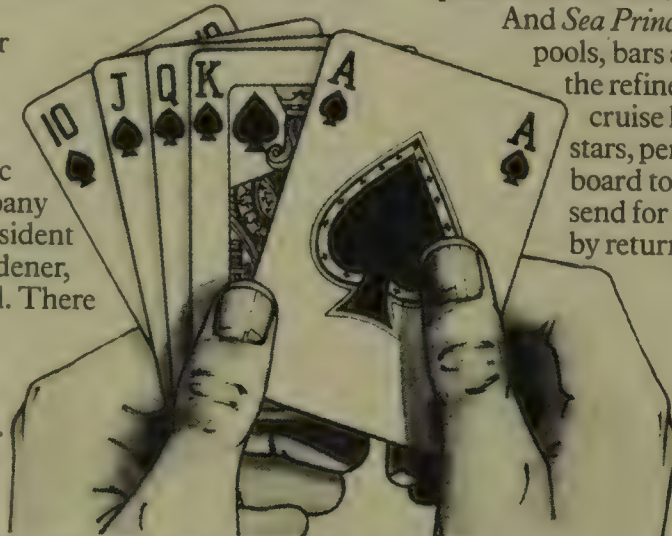
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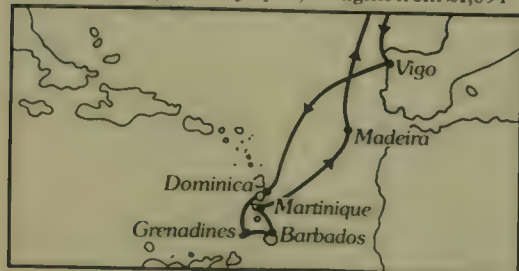
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# Successful inferences

by Jack Marx

It is always satisfying to succeed, whether as declarer or defender, by correctly inferring the opponents' suit distribution from their bidding, play or both, rather than relying solely on conjecture or guesswork. On the first of the hands below, South's contract of Four Spades seems to hinge on his locating the Queen of Clubs, but as the play went he can reduce this to a certainty.

♠ K 6 5 4	Dealer South
♥ 9 8	East-West
♦ K 7 6 5	Game
♣ A 10 7	
♠ 10 9	♠ 3
♥ A Q 7 5 4 2	♥ K 6 3
♦ A J 3	♦ Q 10 9 8 2
♣ Q 6	♣ 9 8 3 2
♠ A Q J 8 7 2	
♥ J 10	
♦ 4	
♣ K J 5 4	

West overcalled South's opening One Spade with Two Hearts and North-South reached Four Spades with no further opposition. West led Spade Ten and South put him to the test at once by leading his Diamond Four. West judged well by winning with Ace, and East signalled with the Ten to indicate he held the rest of the suit. West again came up with the right answer after some thought by leading Ace of Hearts and another to East's King. East exited with Diamond Queen, South ruffed high and led a trump to North's King, on which East pitched a diamond. After throwing a small club on dummy's Diamond King, South paused for a count. East could not have afforded a diamond discard with less than five and the vulnerable West was unlikely to have bid a not very robust heart suit with less than six. West had also shown up with three diamonds and two spades and so he could not hold more than two clubs.

On South playing his last trump at trick 10, East also could have no more than two clubs, for he had to keep his Diamond Nine against the menace of dummy's Seven. South then confidently dropped West's Queen of Clubs after East had followed suit twice.

On the next hand the bidding at Love All was brief and brisk. The dealer South opened One Club, West pre-empted with Three Diamonds, North doubled and all passed.

♠ J 8 6	♠ K 10 7 3
♥ void	♥ 10 9 8 5
♦ A K 9 8 7 4 2	♦ J 6
♣ 10 9 8	♣ A Q 6

North led Club Two, dummy played small and North won with the King. West ruffed the heart return and his first impulse was to play a small trump to dummy's Jack as a safety play against North's holding all four missing trumps. He paused to count just in time. It was clear from the first trick

that South could not hold more than four clubs. If in fact he had a void in diamonds, it was odd that he had not opened with the five-card major that he must accordingly hold. So West rightly placed him with a singleton diamond and played off Ace and King, proceeding to make the contract with the loss of two spades, one diamond and one club. The rejected safety play would not have been at all safe, for North held a small doubleton spade and could have, and almost certainly would have, obtained a third-round ruff.

The third hand comes from the final and 11th session of the Open event of the World Pairs Championship, held last October at Biarritz in south-west France. The results were announced with commendable speed with the aid of a computer, but its achievements can sometimes be even less accurate than the human brain it is designed to supplant. The winners were first announced as Max Rebattu and Anton Maas of the Netherlands, but soon there arose murmurings about the accuracy of the published scores. Confusion reigned for two and a half hours until the computer experts had finished recalculating all the placings. At length it was found that the original winners had dropped to second place, while the eventual winners, at first apparently nowhere, were acclaimed as Chip Martel and Lew Stansby of the USA.

This hand was played in defence by the winners and was remarkable for their sudden reversal of plan.

♠ Q J 9 8	Dealer East
♥ A J 7	North-South
♦ 2	Game
♣ Q J 10 9 3	
♠ K 3	♠ 6 4 2
♥ K Q 10 5 4	♥ 9 3 2
♦ Q J 9 6 3	♦ 10 7 4
♣ 5	♣ A K 7 6

	♠ A 10 7 5		
	♥ 8 6		
	♦ A K 8 5		
	♣ 8 4 2		
West	North	East	South
		No	1 ♦
1 ♥	DBL	2 ♥	2 ♠
3 ♦	4 ♠	DBL	All Pass

North's first contribution was the so-called "negative" double, expressing a limited hand with a liking for the unbid suits. West led his singleton club, but when East cashed the King and Ace he rightly decided he did not want his ruff after all. Declarer would place him with the rest of the high cards and would probably drop his King of Spades. So on the second top club West signalled with his Heart Ten. The message truly registered with East, who realized that without a heart switch South's losers in the suit were likely to disappear under dummy's good clubs. It transpired that if South had been permitted to make his contract, the eventual winners would have been the opponents in this game.



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# FEBRUARY BRIEFING

February brings Crufts, St Valentine's Day, Shrove Tuesday and pancake races, and the launch of commercial breakfast television.

Peter Gill has two new plays opening at the National, Griff Rhys-Jones appears in a revival of *Charley's Aunt* and the Two Ronnies move into the Palladium for a season.

New films include *Privates on Parade* with Denis Quilley and *My Favourite Year* with Peter O'Toole. There are new exhibitions at the Barbican art gallery, at the Hayward and at the Tate.

Jessye Norman, Luciano Pavarotti and Rita Hunter can each be heard singing, Anthony Burgess gives a reading, Peter Walker delivers a lecture, and photographs of the Queen Mother dating back to 1902 go on show. The Royal Horticultural Society holds its first flower show of the year.

Briefing edited by Alex Finer  
Researched by Angela Bird and Miranda Madge



Islington in 1665 by Wenceslas Hollar: February 18.



James Barry self-portrait: February 9.



Anthony Burgess reading: February 27.

## SUNDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers when calling from outside London. Credit card booking facilities are indicated by the symbol CC.

## MONDAY

## TUESDAY

**February 1**  
Toy fair in Kensington Town Hall (p69)  
Scottish Ballet take up residence in Glasgow for a fortnight of new & old dance (p67)  
Bargain night at the National: all seats £2 for *Other Places & Major Barbara* (p61)  
TV-am launched (p64)

## WEDNESDAY

**February 2**  
Cologne Opera open at Sadler's Wells in *Il matrimonio segreto* (p67)  
Peter Walker lectures on the future of British agriculture at the Royal Society of Arts (p69)  
Priaux Rainier 80th birthday concert at the Wigmore Hall (p66)

## THURSDAY

**February 3**  
*Privates on Parade* with John Cleese & Denis Quilley opens in the West End (p63)  
*Boris Godunov* opens at the Coliseum (p67)  
*Gardeners' Calendar* on C4 (p64)



## FRIDAY

**February 4**  
The Orchestre de Paris under Barenboim at the Festival Hall (p65)  
Sale of textiles & costumes at Bonham's (p69)  
Jacques-Henri Lartigue talks to Peter Adams in *Master Photographers* on BBC2 (p64)

## SATURDAY

**February 5**  
Rugby Union internationals: Scotland v France in Paris, England v Wales in Cardiff (p64)  
Service to launch Beautiful Britain Year in Durham Cathedral (p74)  
Photographs of the Queen Mother go on show at the Passmore Edwards Museum (p68)



<b>February 6</b> Clowns' service (p69) Final day of Bernard Moore pottery exhibition at the V & A (p68) Lecture on Ham House at the V & A (p69) <i>Mrs Woolf's Room</i> on C4 (p64) <i>Rothko</i> on BBC2 (p64)	<b>February 13</b> Rostropovich gives a recital at the Festival Hall (p65) Keith Dewhurst's play <i>The Battle of Waterloo</i> broadcast live on BBC2 (p64) Lecture on Castle Howard at the V & A (p69)	<b>February 20</b> Cherkassky recital at the Festival Hall (p66) <i>Redundant!</i> Fay Weldon's play broadcast live on BBC2 (p64) Last chance to see Clemente & Flanagan at Whitechapel (p71) Film of London's steam railways at the Queen Elizabeth Hall (p69)	<b>February 27</b> Julian Bream plays at the Wigmore Hall & James Galway plays with the Philharmonia at the Festival Hall (p66) <i>Kean</i> played by Ben Kingsley on C4 (p64) Anthony Burgess reads at the Waterloo Room, Festival Hall (p69)
<b>February 7</b> BBCSO under Pritchard perform Beethoven's Choral Symphony at the Festival Hall (p65) Lecture on the South Bank about National Trust islands (p69)	<b>February 14</b> Gala evening given by Scottish Ballet in Glasgow (p67) St Valentine's Day concert given by the Parlour Quartet at the Wigmore Hall (p66)  St Valentine's Day	<b>February 21</b> Barenboim plays Beethoven at the Festival Hall (p66) Hugh Meller lectures about Victorian buildings of the National Trust on the South Bank (p69)	<b>February 28</b> First night of Michael Wilcox's new play, <i>Lent</i> , at the Lyric Studio (p60) Seashore & Woodland for the Blind opens at the Natural History Museum (p68)
<b>February 8</b> First night of <i>Dead Ringer</i> at the Thorndike (p61) Jessye Norman gives a Brahms & Wagner recital at the Barbican (p65) First Royal Horticultural Society flower show of the year (p69) London Contemporary Dance Theatre perform in Oxford until February 12 (p67)	<b>February 15</b> First night of <i>Kick for Touch</i> at the Cottesloe (p60) Exhibitions of Rodin & Asger Jorn open at the Barbican (p70) Pancake Day races in Lincoln's Inn Fields & Olney (pp69,74)  Shrove Tuesday	<b>February 22</b> Sale of Japanese works of art at Christie's (p69) <i>Carmen</i> opens at Covent Garden (p67) Recital by Irina Arkhipova & Vladislav Piatko at the Wigmore Hall (p66)	
<b>February 9</b> First night of <i>Charley's Aunt</i> at the Lyric Hammersmith (p60) Major exhibitions of James Barry & Peter Blake open at the Tate (p71) Paintings by Spencer Gore go on show at Anthony D'Offay (p70)	<b>February 16</b> <i>Il trovatore</i> opens at the Coliseum (p67) Exhibition of quilting, patchwork & appliqué opens at the Crafts Council (p71)  Ash Wednesday	<b>February 23</b> First night of Peter Gill's new play, <i>Small Change</i> , at the Cottesloe (p60) Paule Vézelay show opens at the Tate & Posy Simmonds cartoons are shown at The Workshop (p71)	
<b>February 10</b> Landscape in Britain opens at the Hayward Gallery & Paintings from the Courtauld at the National Gallery (p70) First day of the practical woodworking exhibition (p69) Walter Klien plays Schubert at the Queen Elizabeth Hall (p65)	<b>February 17</b> <i>The Dark Crystal</i> opens in the West End (p62) First night of <i>Countess Maritza</i> at Sadler's Wells (p67) Evening lecture on James Barry at the Tate (p69)	<b>February 24</b> <i>Frances</i> opens in the West End (p62) <i>My Favourite Year</i> with Peter O'Toole opens in the West End (p62) Master drawings from Mantegna to Cézanne on show at the British Museum (p70)	
<b>February 11</b> First day of Crufts (p69) Exhibition of painted & printed textiles opens at the British Crafts Centre (p71)	<b>February 18</b> First night of <i>The Two Ronnies</i> at the Palladium (p60) <i>The Executioner's Song</i> opens in the West End (p62) Prints & drawings by Wenceslas Hollar & Italian drawings from the Fritz Lugt Collection go on show at the British Museum (p70) Sky at Hammersmith Odeon (p66)	<b>February 25</b> 8 x 8 ceramics show opens at the British Crafts Centre (p71) <i>The Hard Word</i> , a new drama serial by Jon Finch, on ITV (p64)	
<b>February 12</b> <i>Tosca</i> opens at Covent Garden (p67) Football: West Ham v Arsenal, Watford v Birmingham (p64)	<b>February 19</b> Rugby Union internationals: Ireland v France in Dublin, Scotland v Wales at Murrayfield (p64) <i>Alive To It All</i> opens at the Serpentine (p71)	<b>February 26</b> Football: Watford v Aston Villa, Fulham v Newcastle United (p64) Last chance to see <i>All's Well That Ends Well</i> at the Barbican (p60)	

John Cleese (top) on parade: Feb 3.  
David Frost presents TV-am: Feb 1.



THEATRE  
J C TREWIN

THIS IS A PERIOD of rediscovery. The Royal Shakespeare Company has just done *Peter Pan*. Now the Lyric, Hammersmith, is returning to Brandon Thomas's *Charley's Aunt*. It was first staged at the old Royalty on December 21, 1892. The revival, which runs from February 9 to March 26, is directed by Peter James and Peter Wilson, with Griff Rhys-Jones as Lord Fancourt Babberley—good news for all who have laughed at the pouring of tea into the topper, and for those who have yet to discover it.

□ There is something rather different at the Lyric Studio, a new play called *Lent* by Michael Wilcox. It is about a boy who one day will take over a preparatory school, and observes the power struggle going on between his grandmother and the school's headmaster. The premiere is on February 28.

□ Peter Gill, not heard of as a dramatist since recent major successes as a director, will now have two of his plays opening at the National in successive weeks, directing them himself. The first, a new one, *Kick for Touch*, with James Hazeldine, joins the Cottesloe Theatre repertory on February 15; and the cast of the second, *Small Change*, first performed at the Royal Court in 1976, includes Hazeldine, June Watson and Philip Joseph.

□ John Harrison, now directing at Leeds Playhouse and formerly of the Birmingham Repertory, comes back this month to Nottingham where he directed repertory before the opening of the present theatre. *Scenes from a Voyage to the Indies*, which begins at the Playhouse (telephone 0602 45671) on February 16, is an original and excitingly developed piece, to be staged by Andrew McKinnon.

□ Newcastle-upon-Tyne welcomes the Royal Shakespeare Company once again for a six weeks' season at the Theatre Royal (telephone 0632 322061) from February 21, with five productions from the main theatre at Stratford. Five more from Stratford's studio, The Other Place, will be performed at Newcastle's Gulbenkian Studio (telephone 0632 329974) during the same period.

□ Peter Tinniswood's *You Should See Us Now*, running through February at Greenwich, will be followed on March 9 by yet another Ayckbourn play, *Making Tracks*, set in a recording studio and directed by the author.

□ The long run of *Barnum* ends at the Palladium on February 5, and *The Two Ronnies* begin their season on February 18.

## NEW REVIEWS



Janet Dale and Gemma Jones: Peter Whelan's *Clay* at The Pit.

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

## Annie

I remember saying that all *Annie* needed was a kitten. Undoubtedly, on a second hearing it appears to have everything else; & really there is no complaint. If a writer feels like being sentimental it is reasonable for him to go all the way: the difference here is that

Thomas Meehan & Martin Charnin, who wrote the libretto of this American musical, have a mischievous sense of humour, fortified by Charles Strouse's score. The Chief Villainess, Miss Hannigan, is managed by Ursula Smith with the fiercest relish. Charles West, the billionaire, sings & acts warmly; & Amanda Louise Woodford (the little orphan, Annie) is so much at home that we feel she would be ready to start all over again at the drop of a programme. Adelphi, Strand, WC2 (836 7611). Until Feb 12.

## Clay

Not, maybe, a summoning title. But Peter Whelan's choice is by no means tame. I found myself remembering Kipling's lines, "Clay of the pit whence we were wrought/ Yearn to its fellow-clay". The scene is a house, owned by a potter & his wife, Bert & Micky, close to the Staffordshire moors. Two other inhabitants are the son of the house, a 16-year-old youth, & the wife's mother who is 80, resolutely talkative but failing in body & mind. There arrive suddenly two visitors, friends from a decade back: an engineer, Pat, & his near-neurotic wife, Win, who have been living in Germany. Win, obsessed by her early memories of the Staffordshire landscape, wants to live with her memories & to renew her & her husband's association with Bert & Micky, so that they can be the quartet of best friends they were in the past. The trouble is that the place is no longer the unflawed Elysium she remembers. For her, in another Kipling phrase, "Memory, Use, & Love make live/ Us & our fields alike". Yet the world has altered.

The play begins with the agonizing thunder, repeated periodically, of low-flying aircraft in practice. A missile-tracking station is in the neighbourhood & the agonies of a war-conscious world have intruded on what used to be timeless peace. The young son is desperately aware of what may come. It is in this disturbed atmosphere that Win loses her first excitement at coming back & learns also that it is no simple business to recapture the unflurried friendships of years past. The play is sometimes affecting, sometimes amusing, but needlessly protracted. It does, however stick in the mind even if it takes far too long to get going. More than once, at its premiere, I believed Mr Whelan might have been happier within the less restricted bounds of a novel. But, whenever doubt crept in, a dramatic flash would return us sharply to theatrical action. Bill Alexander's cast is in key: Gemma Jones, overcome by her passion for a lost world; Jim Broadbent as her sceptical husband; Fred Pearson & Janet Dale as the embarrassed hosts; & representing the extremes of age & youth, the wandering Sylvia Coleridge & the grimly aware John McAndrew. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## FIRST NIGHTS

Feb 4. *The Bacchae*

Euripides's tragedy about mob violence, with Peter Guinness as Pentheus, Valerie Saruff & Martin Friend. Orange Tree, Richmond, Surrey (940 3633). Until Mar 12.

Feb 8. *Dead Ringer*

Thriller by James Francis, based on Logan Gourlay's novel *The Prime Pretender*. Thorndike, Leatherhead, Surrey (0372 377677, cc). Until Feb 26.

Feb 9. *Charley's Aunt*

Brandon Thomas's classic comedy, with Griff Rhys-Jones as Lord Fancourt Babberley who masquerades as Charley's aunt to chaperone two young couples. Lyric, King St, W6 (741 2311, cc). Until Mar 26.

Feb 15. *Kick for Touch*

New play by Peter Gill, with James Hazeldine. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Feb 18. *The Two Ronnies*

Television's popular comedy double act move in for a season. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

Feb 23. *Small Change*

Peter Gill's play about childhood, adolescence & growing up. Cottesloe.

Feb 28. *Lent*

Michael Wilcox's new play is set in a preparatory school (see intro). Lyric Studio, King St, W6 (741 2311, cc). Until Mar 26.

## ALSO PLAYING

## All's Well That Ends Well

Trevor Nunn's Edwardian setting perfectly suits Shakespeare's wry comedy. Peggy Ashcroft is the most gracious Countess in memory; & as Robert Eddison acts him, the French lord Lafeu becomes a major part. Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Feb 26.

## Andy Capp

A dramatization of the strip-cartoon feature which arrives raucously in the theatre, though one can trust Tom Courtenay, the principal layabout. Book by Trevor Peacock; music by Alan Price. Aldwych, Aldwych, WC2 (836 6404, cc).

## Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Now with Daniel Day Lewis & John Duggall. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

## Any Minute Now

Wildcat Theatre Productions bring their anti-nuclear musical from last year's Edinburgh Festival. Theatre Royal, Gerry Raffles Sq, E15 (534 0310).

## Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055). Until Feb 5.

## The Business of Murder

Playwright Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

## Camelot

This, though nowhere near *My Fair Lady*, is for addicts of the Lerner-Loewe musicals. It is not for students of the Arthurian legend, even if Richard Harris does his best to animate King Arthur & Robin Bailey is a cheerful King Pellinore. Good sets by Desmond Heeley. Apollo Victoria, Wilton Rd, SW1 (834 6177, cc 636 8686).

## Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

## Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

## Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. British sign translation Feb 19 matinee. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

## Decadence

Return of Steven Berkoff's play attacking the English ruling classes. Arts, Gt Newport St, WC2 (836 3334).

## Design for Living

Alan Strachan has done his admirable best with this uninspiring Coward comedy from the late 1930s. Maria Aitken, Ian Ogilvy (especially persuasive) & Gary Bond are the principals in the design. Globe, Shaftesbury Ave, W1 (437 1592, cc).

## Ducking Out

Eduardo de Filippo's comedy about a family Christmas, with Warren Mitchell. Duke of York's, St Martin's Lane, WC2 (836 5122 cc 836 9837).

## 84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanft & Frank Doel, a London antiquarian bookseller. Doreen Mantle & Ronnie Stevens play the two correspondents. Ambassador's,





**The Winter's Tale: Ronald Eyre's production at the Barbican.**

West St, WC2 (836 1171, cc).

#### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward. Old Compton St, W1 (437 6877, cc 439 8499).

#### Gaslight

Classic thriller about a Victorian husband driving his young wife mad. Churchill, Bromley, Kent (460 6677, cc). Until Feb 19.

#### Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Now with Paul Jones, Trevor Peacock & Belinda Sinclair. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Heartbreak House

Pre-West End performances of Shaw's play, with Rex Harrison, Diana Rigg & Rosemary Harris. Ashcroft, Croydon, Surrey (688 9291, cc 681 0578). Until Feb 5.

#### Henry IV, Parts I & II

Some of the playing in Trevor Nunn's production is on a major RSC level: Joss Ackland's Falstaff, Patrick Stewart's King &, over everything, Robert Eddison's miraculous wisp of a Shallow in Part II; observe also his Northumberland. But Prince Hal is tediously miscast, & both Parts could be lightened helpfully. Barbican.

#### Hollywood Babylon

New musical adaptation of Kenneth Anger's book about the scandalous lives of Hollywood's great stars & neglected nobodies. Choreography by Maina Gielgud. Bridge Lane Theatre, Bridge Lane, SW11 (228 8828, cc). Until Feb 19.

#### The Importance of Being Earnest

Peter Hall & his company know what style means. The sun-in-splendour of English farce now shines undimmed, with a glorious, unstrained performance by Judi Dench as Wilde's near-mythical Lady Bracknell. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Key For Two

Moir Lister & Patrick Cargill have the cheerful attack necessary for this farce by John Chapman & Dave Freeman. Vaudeville, Strand, WC2 (836 9988, cc).

#### Major Barbara

Shaw's "conflict between real life & the romantic imagination" is showing signs of wear; Peter Gill has directed it loyally, & Brewster Mason & Penelope Wilton lead the argument as the master-armourer & his Salvationist daughter. Lyttelton. (Bargain night, Feb 1. All seats £2 from 8.30am on day of show.)

#### A Map of the World

New play by David Hare, with Roshan Seth as an Indian novelist attending a United Nations' conference on Bombay. Lyttelton.

#### The Messiah

The National Theatre of Brent present their version of Handel's oratorio with a cast of two. It purports to tell the full story of the Star of Bethlehem, pursued by one Wise Man & his two eager acolytes. Tricycle, 269 Kilburn High Rd, NW6 (328 8626). Until Feb 12.

#### A Midsummer Night's Dream

Once we forget a prefatory medley of Edwardian

music-hall tunes, & some Edwardian costumes which do not get in the way, Bill Bryden's revival is a steady delight, intimate, finely spoken by such players as Paul Scofield & Susan Fleetwood, the Oberon & Titania, & with an amusing bunch of Mechanicals, led by Derek Newark. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### The Mikado

Not, perhaps, for D'Oyly Carte veterans, but with some good things, especially Nicholas Scott's Mikado & the amiable Cockney-voiced Ko-Ko of Murray Melvin. Cambridge, Earlham St, WC2 (836 6056, cc).

#### Miss Julie

Strindberg's play about the conflict between sexual passion & social position. With Cheryl Campbell, Stephen Rea & Elaine Loudon. Lyric Studio, King St, W6 (741 2311, cc). Until Feb 19.

#### The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Noises Off

Everything that happens during Michael Frayn's enjoyable farce is during the performance of another farce called *Nothing On*, a wild helterskelter touring business, exactly the kind of thing that can breed catastrophe. Now with a new cast, including Benjamin Whitrow as the play's director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

#### No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 11 years, more than 4,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### Nuts

It is not much of a play; but Tom Topor's American court drama about a woman's fight to be judged sane enough to be tried for manslaughter is lucky to have Anne Twomey in the principal part. She created it in New York. Whitehall, Whitehall, SW1 (839 6979, cc).

#### Other Places

Judi Dench, affectingly emotional as a woman awakened from sleeping sickness, gives the performance of the year in *A Kind of Alaska*. This is one of a trilogy of short plays that their author, Harold Pinter, has directed himself. Cottesloe. (Bargain night, Feb 1. All seats £2 from 8.30am on day of show.)

#### The Pirates of Penzance

Gilbert & Sullivan's intimate operettas are not really aided by a move away from tradition, & passages at the Lane are difficult. Still, one will remember this production, derived from a Broadway experiment, now with Karen Lancaster as Mabel, Oliver Tobias as the Pirate King & Ronald Fraser as the Major General. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### The Real Thing

Tom Stoppard's new comedy, a study of love in various forms, a tangle of relationships, remains artificial. But it has the advantage of quick & sensitive performances, particularly by Felicity Kendal & Roger Rees. Peter Wood directs. Strand, Aldwych, WC2 (836 2660, cc).

#### Rules of the Game

Leonard Rossiter makes the cuckolded Italian husband who forces his wife's lover to fight a notorious swordsman on his behalf exceedingly plausible. However his performance is not matched by anyone else in the cast. Phoenix, Charing Cross Rd, WC2 (836 8611, cc 930 9232).

#### The School for Scandal

Sheridan's comedy, directed by John Barton, with Donald Sinden, Michael Denison, Sebastian Shaw & Dulcie Gray. Haymarket, Haymarket, SW1 (930 9832, cc). Until Mar 5.

#### Schweyk in the Second World War

Bill Paterson has a most acceptable bounce for the little Czech dog-dealer whom Brecht borrowed from Hasek. This war play begins at a Prague public-house & ends on the blizzard-swept Russian steppes; Richard Eyre has staged it spectacularly & there is a lovely sympathetic performance by Julia McKenzie. Olivier.

#### Song & Dance

Marti Webb sings the long cycle of songs "Tell Me on a Sunday". The second half has Stephen Jeffries dancing to Lloyd Webber's Paganini Variations. Palace, Shaftesbury Ave, W1 (437 6834, cc).

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Pantons St, SW1 (930 2578, cc).

#### Trafford Tanzi

Claire Luckham has had the idea of presenting a woman's life from babyhood in a sequence of all-in wrestling bouts. It can often be very funny, once you are accustomed to its relentless progress. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

#### The Twin Rivals

John Caird's revival of this unfamiliar Farquhar comedy has Mike Gwilym at its centre as a thoroughly bad lot. Miles Anderson is, engagingly, the elder twin, & Miriam Karlin prowls watchfully as a reminiscent midwife. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Mar 2.

#### Underneath the Arches

The exploits of the Crazy Gang may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan & a company that affectionately carbon-copies the old Crazy Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

#### Way Upstream

Alan Ayckbourn's play, held up by a scenic complication, was worth waiting for, though it does dwindle during the last 20 minutes. Passengers in a cabin-cruiser suffer a series of mishaps in what turns out to be an allegorical view of contemporary life. Alan Ayckbourn has directed, & Susan Fleetwood, as a disgruntled wife, is splendidly comic. Lyttelton.

#### Windy City

A good musical that keeps the spirit of Hecht & MacArthur's black comedy of Chicago journalism in 1929, *The Front Page*. Directed by Peter Wood, with tough performances by Anton Rodgers, Dennis Waterman & Robert Longden. Victoria Palace, Victoria St, SW1 (834 1317, cc).

#### The Winter's Tale

This Stratford production has settled comfortably on the Barbican stage, better in the Sicilian scenes, with Patrick Stewart & Gemma Jones, than in the Bohemian revels. Barbican. Until Mar 2.

#### Yakety Yak

Rock & roll musical featuring The Darts. Astoria, Charing Cross Rd, WC2 (437 6564, cc).

#### You Should See Us Now

New play by Peter Tinniswood. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Mar 5.

#### Car parking

An evening's parking for £2.40 may be booked at the same time as tickets for Albery, Criterion, Donmar Warehouse, Piccadilly & Wyndham's theatres.

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unless tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).

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# BRIEFING

## CINEMA

### GEORGE PERRY



*Privates on Parade*: a George Harrison film venture.

THE BRITISH FILM INDUSTRY can count former Beatle George Harrison among its select group of benefactors. In partnership with Denis O'Brien, his company, Handmade Films, is responsible for two coming releases. Both are excellent. *The Missionary*, due out in early March, is written by and stars Michael Palin. *Privates on Parade*, opening on February 3, is Michael Blakemore's witty adaptation of Peter Nichols's RSC stage hit. Modestly, George claims that he is not out to save the industry but merely to do his friends a favour. He came in originally to finance the Monty Python film *The Life of Brian* after production setbacks.

□ The evolution of the film industry continues apace. Decline in the number of cinemas is now so great that it is becoming uneconomic to release almost any film in Britain for cinema showing, since hardly anything can recoup its overheads, particularly advertising costs. The growth in home video means that more people are seeing films than ever, but on their hearths. One company, Linked Ring, claims to have released the first made-for-video movie, *Tangier*, bypassing the cinemas and even broadcast television. Its director, Michael E. Briant, says that people will no longer need to queue in the rain, and an aggressive marketing policy offering purchasers £50 off package holidays has pushed up sales.

□ Coinciding with the opening of Ingmar Bergman's final film, *Fanny and Alexander*, due in London next month, is Peter Cowie's definitive biography of the Swedish master. *Ingmar Bergman: a Critical Biography* (Secker & Warburg, £12.50) is a fascinating study, examining aspects of childhood which recur in the films, particularly in the last work. Bergman agreed to give Peter Cowie interview time, and the book is unlikely to be bettered.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200. V indicates that a film is available on video.

### Airplane II—The Sequel (PG)

The disastrous flight of the first movie is reprised, except that the aircraft is now a moon shuttle. Many of the actors repeat their roles, including Lloyd Bridges as the frantic man in ground control, attempting to extricate the flight from its doom. Peter Graves as an incipiently pederastic captain & Julie Hagerty, the comely stewardess who inevitably ends up at the controls again when one by one the flight crew succumb to nasty fates. A mad computer has programmed the passenger-laden shuttle to fly into the sun, but fortunately a mad bomber on board has the answer. The jokes come thick & fast, with special relevance to film buffs. There's a superb *E.T.* gag, as well as

references to *Star Wars*, *Star Trek*, 2001 and even *The Invasion of the Body Snatchers*. Some of the routines from the first spoof are repeated—for instance, the planetload of people lining up to slap a hysterical woman, but now the setting is a courtroom, with judge & jury waiting their turn. The end title announces *Airplane III*—whether this is a promise or a threat remains to be seen.

### The Dark Crystal (PG)

Already a *Dark Crystal* industry has sprung up: a novel by A. C. H. Smith, illustrations by Brian Froud, children's picture books, posters, comic books, a calendar & a soundtrack album of Trevor Jones's score. The film is an extension of the skills with which Jim Henson & Frank Oz created the Muppets, but its subject matter is as far from the manic capers of the friends of Kermit as it would be possible to reach. Instead, we are in another world many galaxies away, inhabited by an evil race of birdlike monsters called Skeksis who have driven the gentle urRu underground. Their rule can be ended only by the faun-like Gelfling, nearly all of whom have been slaughtered. Only Jen survives: he has been secretly raised by urSu, the

urRu master. Jen's mission is to replace the lost shard of the crystal in the heart of the Skeksis' castle at the precise moment when three suns are in conjunction. The film's narrative takes in Aughra, a female astronomer who can detach her eyes & hold them aloft; Kira, the only Gelfling girl left alive; the Garthim, terrible but stupid armoured stormtroopers who look like lobsters crossed with octopuses; & other delights. The production design by Brian Froud is extraordinary, presenting an entire world where the flora & fauna have been invented, & the filming technique is brilliant. The flaw in *The Dark Crystal* is that it is so grotesque that there is nothing with which a child audience can identify—even the gentle urRu look revolting with their reptilian faces & shaggy hair, & the colours of the film are throughout sombre & muted, so that the effect is of an Expressionist tragedy. Such fantasy desperately needs the lightness of touch that made *Star Wars* so successful. Opens Feb 17.

### The Executioner's Song (15)

Lawrence Schiller, who produced & directed, is primarily a journalist. While Gary Gilmore was in prison awaiting execution he visited him & became closely involved with the story of the first man to undergo capital punishment in America for more than a decade. He invited Norman Mailer to write a book based on the case. When Schiller decided to make it into a film, Mailer delivered a screenplay without even being asked. This formed the basis for the film. Schiller shot it in Utah, in the real locations, & with some smaller parts played by the actual people involved. Gilmore is depicted as a drifting ex-convict failing to settle in his uncle's shoe shop while on parole. Having spent half his life behind bars he cannot cope with the free world & has a stormy affair with a teenage mother to the disapproval of his relations. One night he robs & kills a filling station attendant, & the following night a motel manager. After his conviction for murder he campaigns in his own cause: to be executed by the State's firing squad. Tommy Lee Jones is a compelling Gilmore, Rosanna Arquette excellent as the girl, with Christina Lahti as his ambivalent cousin & Eli Wallach as the uncle. Schiller's film is careful & unsensational, an objective statement of the sordid facts. Opens Feb 18.

### Frances (Not yet certificated)

Frances Farmer was a Hollywood beauty who failed to toe the line. For one thing, she wanted to be a serious actress. She committed the unforgivable sin of quitting California to appear in the radical Group Theatre in New York, where she had a disastrous affair with the author of the play *Golden Boy*, the formidable Clifford Odets. Dumped by him, she returned to Hollywood, her status reduced to low-budget quickies, took to booze, became violent, drew six months in jail, went into mental institutions, & eventually had a lobotomy. Her Nemesis was her mother, a malicious Seattle harpie who had her daughter thrown into the bin because she wouldn't subscribe to the movie star myth. It is a sad tale, & there is little left on film to show how powerful the Farmer talent was. Clearly she was ahead of her time. Her inability to mouth insincere pleasantries, unacceptable behaviour in the 30s, would now be seen as nothing more than eccentric candour. Graeme Clifford, hitherto a film editor of note, makes his directorial debut with a plodding biography. Unfortunately, it has the look of a television mini-series, with flat

lighting & conventional climaxes. Jessica Lange is excellent as the tortured actress, transcending her material, but Kim Stanley is out of control as the mother, & Sam Shepard is called upon to play an impossible part, as a left-wing lover who keeps reappearing over the years to provide upbeat moments, a character with no basis in truth. The scenes in the Dickensian mental hospital are almost laughably over the top, with naked women writhing & grimacing, & GIs tipping orderlies to have sex with a real movie star. Opens Feb 24.

### My Favourite Year (PG)

Richard Benjamin, renowned for his performances in *Goodbye Columbus* & *Diary of a Mad Housewife*, has triumphed with his first film direction. It is a wild comedy about television in 1954, when weekly shows went out live. Peter O'Toole is wonderfully funny as a drink-sodden swashbuckler from Hollywood who is guesting on the show. A young writer (Mark Linn-Baker) is given the task of delivering him to the studio sober. O'Toole has not done anything so satisfying on the screen for years. He invests his movie idol with an old-fashioned courtliness, his charm so fetching that the wayward self-destructive streak is almost forgivable. Joseph Bologna plays the show's host with powerful paranoia, avidly trampling on the feelings of his own staff & those of an outraged mobster who feels he has been piloried on the air. The film originates from Mel Brooks's production company, & clearly is based on some of his experiences as a young writer on the great Sid Caesar's *Show of Shows* back in the days of steam television. *My Favourite Year* is a loving recreation of an exciting era in which to be young, in New York & in television. Opens Feb 24.

### Party Party (15)

Davina Belling & Clive Parsons, who produced *Gregory's Girl*, make another nod in the direction of the young with their new film, a first feature for Terry Winsor, fresh out of the National Film School. A group of North London young people gather on New Year's Eve at the house of one of their number, who has packed his parents off to a function. It's a mixed assembly—there's the young superstud with his new car, his hopeless horse-faced friend, a pompous young policeman & his attractive, socially motivated colleague, a drunk, a bully, a sex-mad blonde & her wallflower friend, & so on. It's a funny film, but the party lasts too long, & inspiration flags. The cast is largely unknown except for Phoebe Nicholls as the young policewoman who likes to handcuff her man before kissing him. Typecast as a plain jane in *Brideshead* & *The Missionary*, she is revealed here not only as a beauty but as an accomplished comic actress. *Party Party* is entertaining & good-natured, but, unlike *Gregory's Girl*, the central idea is not strong enough.

### Privates on Parade (15)

Michael Blakemore crowns his accomplishments as a theatre director with his feature film debut, a version for the cinema of his stage success, adapted for the screen by its author, Peter Nichols. Denis Quilley repeats his rôle as the outrageously camp leader of a troupe of strange soldiers whose job is to provide song-&-dance entertainment for the British army facing Malayan communists in 1949. John Cleese plays a characteristic God-fearing twit of a major who unwittingly leads his men into an ambush, & others in the cast include the excellent Michael Elphick as a crooked sergeant-







## TELEVISION

### JOHN HOWKINS

SCANDALS ABOUT FAMOUS ARTISTS always attract attention, especially when money is involved. When Mark Rothko, a pioneer abstract painter, killed himself in 1970 he left hundreds of valuable canvases with instructions to his executors that they should be sold to finance a new Foundation. The canvases were sold but the Foundation never materialized. First his widow and then his daughter started to ask questions and finally brought a law suit. The result was a story of skulduggery in high places—notably a leading New York gallery called Marlborough Fine Art, New York—and a fine of \$9 million. In *Rothko* on February 6 (BBC2), director Paul Watson has dramatized as much of the story as can be told, with Ronald Lacey as the guilty man. He reveals a barely believable tale of art, fraud and fashion on a major scale.

□ TV-am joins the battle for your attention at breakfast time with *Day-break* at 6am and *Good Morning, Britain* at 7am until 9.15am every day of the week except Sunday when they allow us, and themselves, an extra hour's sleep by starting at 7am. Anna Ford, David Frost, Robert Kee and Angela Rippon will present in rotating partnership. Michael Parkinson presents at weekends.

□ One of the first plays to be broadcast, at a time when all plays were broadcast live, required the presence of a Welsh choir. The ingenious producer stationed the singers in the corridor outside the studio, and simply opened and closed the door when he wanted their voices to be heard. Such makeshift, but effective, tricks were the essence of live television. Nowadays the singers would take 10 times as long to record their piece, which would be edited on tape for transmission days or even weeks later. The BBC has done little live drama for decades (TV producers, like the rest of us, prefer an easy life), but some people have always hankered after the adrenalin-boosting excitement of having to get it right first time. Now, starting on February 13 for five Sunday nights, BBC Birmingham will be going into the studio to do five 50-minute live plays. The opener is *The Battle of Waterloo*, by Keith Dewhurst, which gives a foot-soldier's view of what really happened on the battlefield.

## THE MONTH IN VIEW

### Feb 3. *Gardeners' Calendar* (C4)

On the first Thursday of each month for the rest of the year the expert staff of the Royal Horticultural Society's gardens at Wisley will show what the conscientious gardener should be doing—and how. Hannah Gordon, a long-standing RHS member, introduces this first programme but then the professionals take over.

### Feb 4. *Landscape* (BBC2)

Harold Pinter's play about a husband & wife & their attempts to share a life; with Colin Blakely & Dorothy Tutin.

### Feb 4. *Master Photographers* (BBC2)

Peter Adams's thoughtful, illuminating conversations with the great living photographers continue with Jacques-Henri Lartigue, now 90 years old, whose most famous work celebrates the Paris of the 1920s & 30s; in between the talking we see him at work for French *Vogue* (Feb 11, André Kertész; Feb 18, Ansel Adams).

### Feb 6. *Mrs Woolf's Room* (C4)

An imaginative foray into the life of Virginia Woolf (played by Anna Massey); director Barrie Gavin shows how she tried to match her feminism to the different political moods of the time.

### Feb 11. *Pictures* (ITV)

Roy Clarke, whose *The Last of the Summer Wine* is an endearing monument to human friendship, has now written a new series set in the pioneering days of the British film industry. It is about a young scriptwriter (Peter McEnery) & a chorus girl with whom, of course, he falls in love.

### Feb 11. *Season in the Sun* (ITV)

A *Survival* film about a recent awful drought in West Africa. Some animals are revealed to have hidden qualities; apparently lung fish can survive for two years without water. But the hippos are more perturbed when their lake which usually covers 60 square miles shrinks to a puddle.

### Feb 15. *Gates of Gold* (BBC1)

A *Play for Today* about a young Irish girl who is fostered on a farm in Co Antrim in Northern Ireland & seems content to stay until she meets two travelling American evangelists who have other ideas. Playwright Maurice Leitch measures the gap between Irish domesticity in the late 50s & the

lure of the foreign.

### Feb 15. *Those Greenland Days* (ITV)

The recent revelations about Captain Oates's strongly critical feelings about Robert Scott (whom he regarded as an incompetent snob) are reflected in this Central documentary about Gino Watkins's ill-fated expedition to Greenland in the 30s. Two survivors describe what happened.

### Feb 15. *Great Little Railways* (BBC1)

The White Pass & Yukon Railroad Company (known locally as the Gold Rush line) is the first of seven narrow-gauge railways, still in working order, that are visited by railway buffs in this new series; future visits are to railways in India, Poland, Portugal & Greece.

### Feb 21. *Brass* (ITV)

Granada TV are excited about this new comedy series & took the unusual if not unprecedented step of commissioning a further 13 episodes before the first lot was completed. Billed as a black comedy about the bosses & workers, set in the 30s, it will not lack verisimilitude, because the writers & producer come from the *Coronation Street* stables; while actors of the calibre of Timothy West & Caroline Blakiston will add a bit of class.

### Feb 22. *Shall I Be Mother?* (BBC1)

Peter Ransley's new play has two teenagers sent forcibly to an assessment centre; one responds violently, the other in more subtle ways.

### Feb 24. *Good Night & God Bless* (ITV)

Donald Churchill wrote & stars in this play about a TV quiz show host whose on-screen joviality is said to hide a lonely & bitter life. Who can he be thinking of?

### Feb 24. *The Paras* (BBC1)

An intriguing account of the training of a platoon of raw recruits to the Paratroop Regiment. The events in the south Atlantic provide a topical background (though the BBC had the idea for the series long before the invasion) & as 3 Para sail in *Canberra* we see the recruits being trained for exactly that kind of warfare.

### Feb 27. *Kean* (C4)

Ben Kingsley (so marvellous as Gandhi) plays Edmund Kean in this one-man show about the actor's life & achievements.

## SPORT

### FRANK KEATING

WHILE LEAGUE SOCCER players gather themselves for their final sprint out of the wintry mists and into the spring, the month's outstanding dates on the muddy playing fields are the two Saturdays on which the four Rugby Union internationals are held. On February 5 Scotland travel to France and, in Cardiff, England take on the old enemy: the whites have beaten the scarlets at the inspiring, hymn-singing National Stadium only a skimpy handful of times in the last couple of decades, but they fancy their chances this time. A fortnight later, on February 19, France are entertained in Dublin by the Triple Crown holders, and the grey, gaunt city of Edinburgh will be awash with the red scarves and banners of the visiting Welsh.

□ The soccer pitches of the capital are comparatively quiet. East plays North on February 12 when West Ham will doubtless have their usual rousing battle with Arsenal at Upton Park; Watford, the season's sprightly surprise packet, will continue to show what they are made of when they entertain the two Birmingham clubs, City on February 12 and Villa a fortnight later. The most interesting match of the month in London could be on February 26 when Fulham's latest challenge for promotion will be met by Kevin Keegan's Newcastle United at Craven Cottage. For all the jingle-jangle ballyhoo caused by his autumn move to the north-east Keegan still has a lot to prove to the hard-bitten Fleet Streeters.

## HIGHLIGHTS

### ATHLETICS

Feb 12. GB & NI v France (senior men & women), Cosford, nr Wolverhampton, W Midlands.

Feb 19. W Germany v GB & NI (senior men & women), Dortmund, W Germany.

Feb 23. GB & NI v USSR (senior men & women), Cosford.

### BADMINTON

Feb 2. Famous Grouse international: England v Scotland, Thornaby Pavilion, Cleveland.

### CYCLING

Feb 19, 20. World Cyclo-Cross Championships, Sutton Park, Birmingham.

Britain stages these 58th world championships, appropriately, not far from where the sport was first staged in this country, when a Harriers versus Bicyclists race was held at Walsall in 1921. The pedal-&-foot cross-country scramble was first "invented" by the French army &, as usual, the French will be hard to beat this time.

### FENCING

Feb 5, 6. De Beaumont Cup, ladies' foil international, de Beaumont Centre, 83 Perham Rd, W14.

Feb 12, 13. Leon Paul Cup, men's foil international, de Beaumont Centre.

Feb 19, 20. Cole Cup, amateur & professional sabre, de Beaumont Centre.

### FOOTBALL

London home matches:

Arsenal v Brighton & Hove Albion, Feb 5; v Ipswich Town, Feb 19.

Brentford v Reading, Feb 12; v Oxford United, Feb 15; v Doncaster Rovers, Feb 26.

Charlton Athletic v Cambridge United, Feb 5; v Carlisle United, Feb 19.

Chelsea v Derby County, Feb 5; v Blackburn Rovers, Feb 26.

Crystal Palace v Bolton Wanderers, Feb 12; v Burnley, Feb 19.

Fulham v Barnsley, Feb 12; v Newcastle United, Feb 26.

Millwall v Portsmouth, Feb 6; v Bristol Rovers, Feb 15; v Exeter City, Feb 26.

Orient v Lincoln City, Feb 5; v Reading, Feb 20.

Queen's Park Rangers v Oldham Athletic, Feb 5; v Barnsley, Feb 19.

Tottenham Hotspur v Swansea City, Feb 12; v Norwich City, Feb 26.

Watford v Birmingham City, Feb 12; v Aston Villa, Feb 26.

West Ham United v Arsenal, Feb 12; v Southampton, Feb 26.

Wimbledon v Tranmere Rovers, Feb 12; v Colchester United, Feb 15; v York City, Feb 26.

### HOCKEY

Feb 12, 13. County Championship finals (women), Neston, Cheshire.

Feb 25. Rank Xerox Indoor Club Championship finals, Crystal Palace, SE19.

Feb 25-27. International Home Counties Tournament (women), Old Trafford, Manchester.

### HORSE RACING

Feb 5. Freshfields Holidays Chase, Kempton Park.

Feb 9. Whitbread Trial Chase, Ascot.

Feb 12. Schweppes Gold Trophy Handicap Hurdle, Newbury.

Feb 18. Trout Chase, Newcastle.

Feb 26. Tote Pattern Chase, Kempton Park.

### Point-to-points:

Feb 5. RMA Sandhurst Draghounds, Tweseldown, nr Aldershot, Hants.

Feb 12. Cambridgeshire Harriers, Cottenham; Warwickshire Foxhounds, Mollington.

Feb 19. Oxford University Hunt Club, Kingston Blount, nr Watlington, Oxon; United Services, Larkhill, nr Amesbury, Wilts.

Feb 26. Army, Tweseldown; Cheshire Forest, Tatton Park, nr Knutsford, Cheshire.

Probably the oldest form of horse racing—as the name implies, a simple race between two points, A & B. They are staged by various hunts as a climax to their season. Great fun—wagers fly around & bite the dust & so do horse & rider in a dramatic fly-past of heaves & hooves & hoops of reds & yellows & greens & purples. And the bar stays open all day.

### RUGBY

Feb 5. Wales v England, Cardiff.

Feb 5. France v Scotland, Paris.

Feb 19. Ireland v France, Lansdowne Rd.

Feb 19. Scotland v Wales, Murrayfield.

### SQUASH

Feb 11-13. East of England Open, Hunter SRC, Norwich.

Feb 23-Mar 2. ISPA Championships, Munich, W Germany.

### TABLE TENNIS

Feb 4-6. Europe Top 12, Thornaby Pavilion, Middlesbrough, Cleveland.

Feb 24-26. Norwich Union English Closed, Woking Leisure Centre, Woking, Surrey.

### WINTER SPORTS

Jan 21-Feb 2. British Nordic Ski Championships, Zwiesel, W Germany.

Jan 31-Feb 6. European Figure Skating Championships, Dortmund, W Germany.

Jan 31-Feb 6. European Four-man Bobsleigh Championships, Sarajevo, Yugoslavia.

Feb 12, 13. UK Cross-Country Ski Championships, Glenmore Lodge, nr Aviemore, Scotland.

Feb 14-20. World Two-man Bobsleigh Championships, Lake Placid, USA.

Feb 21-27. World Biathlon Championships, Anterselva, Italy.

Feb 21-27. World Four-man Bobsleigh Championships, Lake Placid.

High point of the month will be shown on television, when the outstanding British skating duo of Torville & Dean present their dramatic new dance routine in the European Championships at Dortmund through the first week. The bobsleigh events, from Sarajevo in the same week, & from Lake Placid from February 14 to 27, promise more frenzied spills for less delicate viewers.



# CLASSICAL MUSIC

## MARGARET DAVIES

ALBERTO REMEDIOS joins the LPO and Karl Anton Rickenbacher at the Barbican on February 15 to mark the centenary of the death of Richard Wagner. He will sing extracts from *Lohengrin*, *The Ring* and *Master-singers*. Jessye Norman's recital programme on February 8 celebrates both the Wagner anniversary and the 150th anniversary of the birth of Brahms.

There are several opportunities this month to hear some American music. The London Sinfonietta are giving first UK performances of works by Nicholas Thorne, Gunther Schuller and Peter Lieberson during their concerts on February 1 and 8 at the Queen Elizabeth Hall. On February 10 at St John's the Lontano ensemble play the third of their programmes devoted to music from all parts of the Americas, and on February 21 the young American violinist Gregory Fulkerson, winner of the 1980 International American Music Competition, will include works by Charles Ives and Mrs H. H. A. Beach in his British debut recital at the Wigmore Hall.

On February 14 the Parlour Quartet give their ninth St Valentine's Day concert at the Wigmore Hall at which they will perform romantic songs, ballads and duets. Patrons are invited to dress in Victorian costume.

The Toronto Symphony, now in their 61st season, pay a return visit to Britain under their music director Andrew Davis as part of a 17-city European tour, which opens in Manchester on February 27 and continues to Leeds, Birmingham and Reading, reaching London on March 4 and 5.

### CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

#### ALBERT HALL

Kensington Gore, SW7 (589 8212).

Feb 13, 7.30pm. **New Symphony Orchestra**, conductor Bernard; Anthony Goldstone, piano. Glinka, Overture Ruslan & Ludmilla; Bizet, Carmen, Suite No 1; Grieg, Piano Concerto; Rimsky-Korsakov, Sheherazade; Ravel, Bolero.

Feb 20, 7.30pm. **New Symphony Orchestra**, conductor Tausky; Trepak Dancers. An evening of Russian song & dance.

Feb 27, 7.30pm. **New Symphony Orchestra, Band of the Life Guards**, conductor Nash; Antony Peebles, piano. Tchaikovsky, Waltz from The Sleeping Beauty, Suites from The Swan Lake & The Nutcracker, Piano Concerto No 1, Overture 1812 with cannon & mortar effects.

#### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Feb 1, 1pm. **English Baroque Orchestra**, conductor Lovett. Arne, Comus Overture; Bach, Suite No 3; Handel, Fireworks Music.

Feb 1, 7.30pm. **Royal Philharmonic Orchestra**, conductor Dorati. Barber, Adagio for Strings; Walton, Façade; Stravinsky, Rite of Spring.

Feb 5, 7.30pm. **The London Savoyards New Concert Orchestra & Chorus**, conductor Murray; Patricia Cope, soprano; Gillian Knight, mezzo-

soprano; William Pugh, tenor; Michael Wakeham, baritone; Peter Pratt, bass-baritone. Songs, choruses & complete scenes in costume from Gilbert & Sullivan operas.

Feb 6, 7.30pm. **Royal Philharmonic Orchestra**, conductor Francis; Erich Gruenberg, violin. Mendelssohn, Overture The Hebrides; Handel, Suite Water Music; Bruch, Violin Concerto No 1; Beethoven, Symphony No 5.

Feb 8, 7.30pm. **Jessye Norman**, soprano; **Geoffrey Parsons**, piano. Brahms, Wagner, Lieder.

Feb 9, 8pm. **Royal Philharmonic Orchestra**, conductor Hughes; Ian Hobson, piano. Dukas, The Sorcerer's Apprentice; Rachmaninov, Rhapsody on a Theme of Paganini; Mussorgsky, Pictures from an Exhibition; Ravel, Bolero.

Feb 10, 1pm. **English Baroque Orchestra**, conductor Lovett; Stephanie Chase, violin. Vivaldi, Summer from The Four Seasons; Bach, Violin Concerto in E, Brandenburg Concerto No 4.

Feb 11, 8pm. **London Symphony Orchestra**, conductor Tjeknovorian; Jean-Philippe Collard, piano. Verdi, Overture La Forza del Destino; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 4.

Feb 12, 7.30pm. **English Baroque Orchestra & Choir**, conductor Lovett; Margaret Cable, Gillian Flinter, sopranos; Christopher Robson, counter-tenor; Julian Pike, Christopher Gillett, tenors; Richard Jackson, Henry Herford, basses. Monteverdi, Vespers of the Blessed Virgin 1610.

Feb 13, 7.30pm. **City of London Sinfonia**, conduc-

tor Hickox; Ralph Holmes, violin. Handel, Arrival of the Queen of Sheba; Albinoni, Adagio; Bach, Brandenburg Concerto No 5; Vivaldi, The Four Seasons.

Feb 14, 7.30pm. **London Brass Virtuosi**, conductor Honeyball; Ifor James, horn. Vaughan Williams, Overture Henry IV; Gregson, Concerto for French Horn & Brass Band; Britten, Russian Funeral; Holst, A Moorside Suite; R. Strauss, Festmusik der Stadt Wien.

Feb 15, 8pm. **London Philharmonic Orchestra**, conductor Rickenbacher; Alberto Remedios, tenor. Wagner centenary concert: programme includes music from Die Meistersinger, Tannhäuser, Lohengrin, Tristan und Isolde, Götterdämmerung, Die Walküre.

Feb 17, 1pm. **London Concert Orchestra**, conductor Dods; Neil Smith, guitar. Mendelssohn, Overture The Hebrides; Schubert, Symphony No 8 (Unfinished); Rodrigo, Concierto de Aranjuez.

Feb 19, 8pm. **Johann Strauss Orchestra**; Jack Rothstein, director & violin; Ann James, soprano; Johann Strauss Dancers, choreography Stephenson. Strauss gala.

Feb 20, 7.30pm. **Royal Philharmonic Orchestra**, conductor Blair; Julian Lloyd Webber, cello. Rossini, Overture The Barber of Seville; Mozart, Eine kleine Nachtmusik; Elgar, Cello Concerto; Beethoven, Symphony No 8.

Feb 22, 7.30pm. **Royal Philharmonic Orchestra**, conductor Somary; Shura Cherkassky, piano. Glinka, Overture Ruslan & Ludmilla; Rachmaninov, Piano Concerto No 2; Dvorak, Symphony No 9 (From the New World).

Feb 24, 1pm. **English Baroque Orchestra**, conductor Lovett; William Black, piano. Mozart, Piano Concerto No 17, Symphony No 40.

Feb 25, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Cristina Ortiz, piano. Britten, The Young Person's Guide to the Orchestra; Gershwin, Rhapsody in Blue; Rimsky-Korsakov, Scheherazade.

Feb 27, 7.30pm. **London Symphony Orchestra, London Oriana Choir**, conductor Lovett; Felicity Lott, soprano; Benjamin Luxon, baritone. Bach, Cantata No 32 Liebster Jesu mein Verlangen; Brahms, German Requiem.

Feb 28, 7.30pm. **Halé Orchestra**, conductor Loughran; Nathan Milstein, violin. Berkeley, Concerto for Orchestra; Tchaikovsky, Violin Concerto in D; Sibelius, Symphony No 5.

#### ST JOHN'S

Smith Sq, SW1 (222 1061).

Feb 3, 1.15pm. **Peter Thompson**, clarinet; **Robin Colvill**, piano. Poulenc, Sonata (1962); Ireland, Fantasy Sonata; Castelnuovo-Tedesco, Sonata (1945).

Feb 7, 1pm. **Kreuzberger String Quartet**. Haydn, Quartet in E flat Op 64 No 6; Berg, Lyric Suite.

Feb 8, 8pm. **Salomon Orchestra**, conductor Leaper; Nigel Kennedy, violin. Smetana, Ma Vlast; Vysehrad; Sibelius, Violin Concerto; Debussy, Images.

Feb 10, 7.30pm. **Lontano**, director de la Martinez; Elaine Barry, soprano; Ingrid Culliford, flute; Antony Pay, clarinet. The Americas: final concert. Aitken, Shadows "Lalita"; Enriquez, Concierto para 8; Schwartz, Chamber Concerto II; Revueletas, Ocho por Radio; Rands, Canti Lunatici. (At 6.30pm Veronica Slater, Bernard Rands & Elliott Schwartz give a talk.)

Feb 12, 7pm. **Opera Viva**, conductor Head. Programme of British opera 1876-1914.

Feb 14, 1pm. **Jean-Philippe Collard**, piano. Ravel, Valses nobles at sentimentales; Debussy, Estampes; Franck, Prélude, Chorale et Fugue.

Feb 17, 1.15pm. **Michael Ponder**, viola; **John Alley**, piano. Milhaud, Quatre Visages; Bax, Legend, Sonata.

Feb 19, 7.30pm. **Coro Cappella**, conductor Turner. Sheppard, The French Mass; Josquin, Tu Solus, Miserere mei Deus; Tallis, Te lucis ante terminum. Lamentations of Jeremiah.

Feb 21, 1pm. **Alban Berg String Quartet**. Webern, Five Movements Op 5; Beethoven, Quartet in C sharp minor Op 131.

Feb 23, 7.30pm. **Wren Orchestra**, conductor Snell; Karen Jones, flute. Mozart, Symphony No 25. Flute Concerto No 2; Haydn, Two Marches for the Derbyshire Cavalry Regiment, Symphony No 104 (London).

Feb 27, 7.30pm. **Swedish Radio Choir**, conductor

Ericson. Strauss, Der Abend; Edlund, Elegi; Zimmermann, Wachet auf! Ruft uns die Stimme; Sandström, Agnus Dei; Martin, Mass.

Feb 28, 1pm. **Jorge Bolet**, piano. Mendelssohn, Fantasy in F sharp minor Op 28; Chopin, Sonata in B flat minor Op 35; Kreisler/Rachmaninov, Liebesleid, Liebesfreud

#### SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Feb 1, 7.45pm. **London Sinfonietta**, conductor Schuller. Thorne, From the Dying Earth; Schuller, Octet; Watkins, Sinfonietta; Ives, Set No 1, Ann Street. EH.

Feb 1, 8pm. **Philharmonia Orchestra**, conductor Rattle; Itzhak Perlman, violin. Grainger, The Warriors; Dvorak, Violin Concerto; Rachmaninov, Symphony No 2. FH.

Feb 2, 9, 16, 23, 5.55pm. **Bach Plus One**: Feb 2, James Dalton, Buxtehude, Bach, organ works; Feb 9, Martin Neary, Bach, Franck; Feb 16, Peter Hurford, Bach, Hindemith; Feb 23, Thomas Trotter, Bach, Reubke. FH.

Feb 2, 7.45pm. **Alfred Brendel**, piano. Beethoven cycle: Sonatas in F Op 10 No 2, in D minor Op 31 No 2, in B flat Op 106 (Hammerklavier). EH.

Feb 2, 8pm. **London Mozart Players**, conductor Blech; Mitsuko Uchida, piano. Haydn, Symphony No 73; Mozart, Piano Concerto in C minor K491; Schumann, Symphony No 4. FH.

Feb 4, 5, 8pm. **Orchestre de Paris**, conductor Barenboim; Feb 4, Brahms, Symphonies Nos 1 & 2; Feb 5, Brahms, Symphonies Nos 3 & 4. FH.

Feb 5, 3pm. **Ralph Downes, Felix Aprahamian, Thomas Trotter, David Liddle**, organ. Demonstration of the glories & splendours of the Royal Festival Hall organ. Bach, Scheidt, Couperin, Buxtehude, Vierne, Karg-Elert, Dupré, Stravinsky, Reger, Waller, organ music. FH.

Feb 5, 7.45pm. **Handel Opera Orchestra & Chorus**, conductor Farncombe; Wendy Eathorne, soprano; Maldwyn Davies, tenor; Philip Gelling, baritone; Jennifer Coultas, harpsichord. Handel, Alexander's Feast. EH.

Feb 6, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Heather Harper, Penelope Walmsley-Clark, sopranos; James Bowman, tenor; John Rawnsley, baritone. Berkeley, Or Shall We Die?; Orff, Carmina Burana. FH.

Feb 7, 7.45pm. **Geoffrey Saba**, piano. Scriabin, Sonata No 6; Mussorgsky, Pictures from an Exhibition; Rachmaninov, Etudes-tableaux. EH.

Feb 7, 8pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Pritchard; Eilene Hannan, soprano; Anne Howells, mezzo-soprano; Werner Hollweg, tenor; John Tomlinson, bass. Bartók, Cantata Profana (in Hungarian); Beethoven, Symphony No 9 (Choral). FH.

Feb 8, 7.45pm. **London Sinfonietta**, conductor Knussen; Elaine Barry, soprano. Ives, Finnissy, Lieberson, Grainger, songs. EH.

Feb 8, 8pm. **Philharmonia Orchestra**; Vladimir Ashkenazy, conductor & piano. Prokofiev, Cinderella Suite; Mozart, Piano Concerto in D minor K466; Strauss, Ein Heldenleben. FH.

Feb 9, 8pm. **London Symphony Orchestra**, conductor Fischer; Zoltan Kocsis, piano. Wagner, Lohengrin Prelude; Rachmaninov, Piano Concerto No 1; Dvorak, Symphony No 8. FH.

Feb 10, 7.45pm. **Walter Klien**, piano. Schubert, Sonatas in C minor D958, in A D959, in B flat D960. EH.

Feb 10, 8pm. **London Philharmonic Orchestra**, conductor Solti. Wagner, Overture Tannhäuser; McCabe, Concerto for Orchestra; Beethoven, Symphony No 3 (Eroica). FH.

Feb 11, 8pm. **BBC Symphony Orchestra**, conductor Herbig; Sarah Walker, mezzo-soprano. Britten, Sinfonia da Requiem; Mahler, Rückert Lieder; Schubert, Symphony No 9 (Great). FH.

Feb 13, 3pm. **Katia & Marielle Labeque**, two pianos. Gershwin, Concerto in F; Joplin, Gershwin & others, piano rags. EH.

Feb 13, 3.15pm. **Mstislav Rostropovich**, cello; **Elena Rostropovich**, piano. Bach, Suite No 3; Brahms, Sonata No 1; Debussy, Sonata in D minor; Shostakovich, Sonata in D minor. FH.

Feb 13, 7.15pm. **English Concert**; Trevor Pinnock, director & harpsichord. Purcell, Suite The Fairy Queen, Chacony; Handel, Concerto Grosso Op 3 No 2, Op 6 No 5; Arne, Harpsichord



The Alban Berg Quartet: Beethoven recital at the Queen Elizabeth Hall on February 14.



# CLASSICAL MUSIC CONTINUED

Concerto in G minor; Boyce, Symphony No 1; Avison, Concerto No 9. *EH.*

Feb 14, 7.45pm. **Alban Berg Quartet**, Beethoven, String Quartets in F Op 18 No 1, in E minor Op 59 No 2 (Rasumovsky), Grosse Fuge Op 133. *EH.*

Feb 15, 8pm. **London Symphony Orchestra**, conductor Simonov; Victor Tretjakov, violin. Rimsky-Korsakov, Overture Maid of Pskov; Tchaikovsky, Violin Concerto, Symphony No 4. *FH.*

Feb 16, 8pm. **BBC Symphony Orchestra**, conductor Elder; Piotr Paleczny, piano. Stravinsky, Le chant du rossignol; Szymanowski, Sinfonia Concertante; Strauss, Also sprach Zarathustra. *FH.*

Feb 17, 8pm. **Philharmonia Orchestra**, conductor Sanderling; Mayumi Fujikawa, violin. Haydn, Symphony No 39; Mozart, Violin Concerto in D K218; Beethoven, Symphony No 7. *FH.*

Feb 18, 7.45pm. **London Bach Orchestra**; Nicholas Kraemer, director & harpsichord; David Butt, flute; Christopher Wellington, viola d'amore; Tess Miller, oboe d'amore; Diana Cummings, violino piccolo. Bach, Brandenburg Concerto No 1; Purcell, Suite The Gordian Knot Untied; Telemann, Concerto for flute, viola d'amore & oboe d'amore; Gluck, Ballet music, Don Juan. *EH.*

Feb 18, 8pm. **Bach Choir, Philharmonia Orchestra**, conductor Wilcocks; Anne Mackay, soprano; David Wilson-Johnson, bass; John Scott, organ. Brahms, A German Requiem; Parry, Ode on the Nativity. *FH.*

Feb 19, 23, 7.30pm; Feb 27, 2.45pm. **Endellion String Quartet**, Mozart series: Feb 19, Quartets in G K387, in A K464, in C K465; Feb 23, Quartets in F K590, in E flat K428, in D K499; Feb 27, Quartets in B flat K458 & K589, in D minor K421, in D K575. *PR.*

Feb 20, 3.15pm. **Shura Cherkassky**, piano. Mendelssohn, Fantasy in F sharp minor Op 28; Schubert, Sonata in A D959; Chopin, Ballades Nos 1 & 3; Messiaen, Ile de feu Nos 1 & 2; Chasins, Schwanda. *FH.*

Feb 20, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Sinopoli; Brigitte Fassbaender, mezzo-soprano. Schubert, Symphony No 8 (Unfinished); Mahler, Lieder eines fahrenden Gesellen; Brahms, Schicksalslied; Verdi, Te Deum. *FH.*

Feb 21, 8pm. **Daniel Barenboim**, piano. Beethoven, Sonatas in C minor (Pathétique), in D (Pastoral), in E flat Op 27 No 1, in C sharp minor (Moonlight). *FH.*

Feb 22, 8pm. **London Symphony Orchestra**, conductor Chailly; Krystian Zimerman, piano; Katia Ricciarelli, soprano. Beethoven, Overture Fidelio, Piano Concerto No 4; Wagner, Wesendonck Lieder, Overture Die Meistersinger. *FH.*

Feb 23, 8pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; John Lill, piano. Mozart, Overture The Marriage of Figaro; Rachmaninov, Piano Concerto No 3; Tchaikovsky, Symphony No 5. *FH.*

Feb 24, 7.45pm. **Leipzig Gewandhaus Bach Orchestra, London Bach Society**, conductor Steiniz. Bach, Brandenburg Concertos Nos 5 & 6, Concerto in D minor for two violins BWV1043, Motet: Jesu, meine Freude. *EH.*

Feb 24, 8pm. **Philharmonia Orchestra & Chorus**, conductor Sanderling; Heather Harper, soprano; Carolyn Watkinson, mezzo-soprano; Martyn Hill, Adrian Thompson, tenors; Matthew Best, bass. Brahms, Nanie, Alto Rhapsody; Schubert, Mass in E flat D950. *FH.*

Feb 25, 8pm. **BBC Symphony Orchestra**, conductor Sinopoli; Maurizio Pollini, piano. Manzoni, Masse, omaggio a Edgar Varèse per pianoforte e orchestra; Mahler, Symphony No 9. *FH.* (Giacomo Manzoni talks about his Masse, & answers questions about the work. 6.45pm. *FH.*)

Feb 26, 8pm. **Royal Choral Society, Orchestra Nova of London**, conductor M. Davies; Isobel Buchanan, soprano; Patricia Payne, mezzo-soprano; Anthony Rolfe-Johnson, tenor; John Tomlinson, baritone; Philip Fowke, piano. Mozart, Requiem; Vaughan Williams, Fantasia on the old 104th Psalm; Poulenc, Gloria. *FH.*

Feb 27, 7.30pm. **Philharmonia Orchestra**, conductor Sanderling; James Galway, flute. Mozart, Overture The Magic Flute, Flute Concerto in D K314; Shostakovich, Symphony No 15. *FH.*

Feb 28, 8pm. **London Symphony Orchestra**, conductor Kuhn; Paul Tortelier, cello. Haydn, Symphony No 104 (London). Cello Concerto in D; Strauss, Don Quixote. *FH.*

## WIGMORE HALL

Wigmore St, W1 (935 2141).

Feb 2, 7.30pm. **Joyce Rathbone, Meirion Bowen**, pianos; **Kathryn Harries**, mezzo-soprano; **Celia Nicklin**, oboe; **Joan Dickson**, cello; **Quartets from the Menuhin School: Oromonte Trio**, Prialux Rainier 80th birthday concert. Rainier, Barbaric Dance Suite for piano, Three Greek Epigrams for voice & piano, Quanta for oboe & string trio, Suite for solo cello, Cycle for Declamation for solo voice, String Quartet; Haydn, String Quartet Op 74 No 3 (Rider). (Pre-concert talk, Prialux Rainier in conversation with Roger Wright, 6.15pm. British Music Information Centre, 10 Stratford Pl. W1).

Feb 4, 7.30pm. **Philip Jones Brass Ensemble**. Farnaby, Fancies, Toyes, Dreames; Gardner, Theme & Variations for Brass Quartet; Scarlatti, Sonata Kk394; Salzedo, Capriccio for Brass Quintet Op 90; Lutoslawski, Mini Overture; Dufay/Howarth, Pasce Tuos; Ewald, Quintet in B flat minor Op 5; Scheidt, Battle Suite.

Feb 5, 7.30pm. **Fitzwilliam String Quartet**; Christopher van Kampen, cello. Delius, String Quartet; Schubert, String Quintet in C D956.

Feb 6, 3.30pm. **Raymond Cohen**, violin; **Anthya Rael**, piano. Beethoven, Sonata in F Op 24; Prokofiev, Sonata in D Op 94; Bach, Chaconne from Partita in D minor; Kodály, Three Hungarian Dances; Rossini, Castelnovo-Tedesco, Figaro.

Feb 9, 7.30pm. **Israel Piano Trio**. Beethoven, Trio in E flat Op 70 No 2; Shostakovich, Trio in E minor Op 67; Brahms, Trio in C Op 87.

Feb 11, 15, 7.30pm. **Peter Dauelsberg**, cello; **Ingrid Haebler**, piano. Beethoven cycle: Feb 11, Seven Variations on Bei Männern. 12 Variations on Ein Mädchen oder Weibchen, Sonatas in F Op 5 No 1, in G minor Op 5 No 2; Feb 15, 12 Variations on a theme from Handel's Judas Maccabaeus, Sonatas in A Op 69, in C Op 102 No 1, in D Op 102 No 2.

Feb 12, 7.30pm. **Nash Ensemble**, conductor Friend; Elizabeth Gale, soprano. Mozart, Adagio & Rondo K617, Clarinet Quintet K581; Bliss, Clarinet Quintet, Songs with chamber ensemble.

Feb 13, 7.30pm. **Melos Quartet of Stuttgart**. Mendelssohn, String Quartet No 6; Beethoven, String Quartet in E flat Op 74; Ravel, String Quartet in F. Feb 14, 7.30pm. **Parlour Quartet**; Sylvia Eaves, Maureen Keetch, sopranos; Robert Turner, baritone; Kenneth Barclay, piano. St Valentine's Day concert. Romantic songs, ballads, duets & piano-forte extravaganzas. Patrons are invited to attend in Victorian costume.

Feb 17, 7.30pm. **English Concert**; Simon Standage, Elizabeth Wilcock, violins; Anthony Pleeth, cello; Trevor Pinnock, harpsichord. Programme includes: Albinoni, Sonata in B flat Op 1 No 12; Corelli, Violin Sonata in C Op 5 No 3; Boyce, Trio No 10; Handel, Violin Sonata in F Op 1 No 10, Trio Sonata No 8; Scarlatti, Harpsichord Sonatas. Feb 19, 7.30pm. **András Schiff**, piano. Bach, Partita No 6; Mozart, Sonata in A minor K310; Schubert, Sonata in B flat op posth.

Feb 20, 3.30pm. **Kazuki Sawa**, violin; **Emiko Sawa**, piano. Bach, Partita No 1; Mozart, Sonata in B flat; Debussy, Sonata; Prokofiev, Five Melodies; Zarzycki, Mazurka.

Feb 21, 7.30pm. **Gregory Fulkerson**, violin; **Robert Shannon**, piano. Mozart, Sonata in A K305; Wernick, Condensas & Variations II; Ives, Sonata No 2; Crumb, Four Nocturnes; Mrs H. H. A. Beach, Sonata Op 34.

Feb 22, 7.30pm. **Irina Arkhipova**, mezzo-soprano; **Vladislav Piafko**, tenor; **Craig Sheppard**, piano. Programme includes: Russian songs to poems by Pushkin; Mendelssohn, Strauss, songs; operatic duets.

Feb 23, 7.30pm. **Parikain-Fleming-Roberts Trio**. Beethoven, Piano Trio in D (The Ghost); Rawsthorne, Piano Trio; Dvorak, Piano Trio in F minor Op 65.

Feb 25, 7.30pm. **Paul Badura-Skoda**, piano. Haydn, Sonata in A flat HobXVI:46; Beethoven, Sonata in C (Waldstein); Mozart, Variations on a minuet of Duport K573; Schubert, Sonata in D D850.

Feb 26, 7.30pm. **Ralph Holmes**, violin; **Geoffrey Pratley**, piano. Bach, Partita No 3; Bax, Sonata No 3; Sarasate, Zigeunerweisen Op 20 No 1; Delius, Sonata No 2; Brahms, Sonata in A Op 100. Feb 27, 7.30pm. **Julian Bream**, guitar. Programme to be announced.

# POPULAR MUSIC DEREK JEWELL



Al Cohn: at The Canteen.

Popular music is slow getting into its stride this year. I cannot remember a January and February with fewer rock and pop events, which could be a reflection of harder times, or a sign that people are reacting against the excess of rubbish doled out at rock venues in the past couple of years—and, direly, supported by many of the moronic brutalists of the so-called music Press, who have now even begun to invade the national newspapers.

Any number of rock concerts, many of them by self-styled "big acts", were cancelled last autumn because ticket sales were so pitiful or because promoters were not prepared to take the risk that they would be. The death rate of bad rock bands, too, has never been higher or their life-span shorter. Things are looking up, though it is hard sometimes to see the truth for the froth. The farther down the drain punk and its associates go, the shriller become the voices insisting that it is the only modern music.

So the headlines this month are mostly about jazz and soft pop. Ronnie Scott's club (439 0747), apparently doing better since its new membership policy (£20 a year and enter free for 90 per cent of Mondays-to-Thursdays), begins the month with the excellent alto saxist **Lou Donaldson's** quartet (until February 12) and continues with the **George Adams-Don Pullen** quartet (February 14 for two weeks).

The Canteen (405 6598) in Covent Garden offers the father-and-son duo, **Al and Joe Cohn**, for a couple of nights (February 18, 19) and, remembering their performance on tenor sax and guitar at Pete Boizot's Pizza Express many months ago, that should be a great treat.

The renowned classical guitarist **John Williams** is part of that enormously popular classics-and-rock band **Sky**, who are out on the road again with a three-night stand at Hammersmith Odeon (748 4081; February 18 to 20) to please their London fans; and another crowd-pulling pop outfit, **Bucks Fizz**, start a long tour this month but do not hit London until April 4, 5 at the Dominion in Tottenham Court Road (580 9562).

One of the most pleasing aspects of 1982 was that **Miles Davis** rose again after years of silence. You may have seen the film of his memorable Hammersmith Odeon concert on Channel 4 just before Christmas. The renewal of interest in him has persuaded his record company, CBS, to bring out a double album captured as long ago as 1965 but

never before released outside Japan. So much for artistic judgment, a rare enough quality in entertainment these days, since this has nine lengthy and exquisite tracks from that Davis quintet which featured Wayne Shorter (tenor sax), Herbie Hancock (piano), the astonishing 19-year-old drum prodigy, Tony Williams, and Ron Carter on bass. Entitled "Miles Davis. Life at the Plugged Nickel", a Chicago jazz club which is no more, the two records are quintessential Davis. You will find no more inspired, surprising or better organized modern jazz anywhere in your collection, with Davis showing just why he is so highly regarded.

Though this is, I believe, Davis after his best period—when Cannonball Adderley and John Coltrane were his partners and Gil Evans his great orchestra associate—it is still miles ahead of the "Bitches Brew" jazz-rock years. Wayne Shorter and Herbie Hancock have rarely played better and I would list the quintet's versions of "On Green Dolphin Street", "Round Midnight" and, especially, "Stella by Starlight" as among the best classics in my collection.

"Seasons" (Polydor) is the last commercial recording by **Bing Crosby**, created in a London studio, and an absolute winner. There is not a duff song and, in the circumstances, Bing's versions of "September Song" and "Yesterday When I Was Young" are especially affecting. **Nat King Cole's** "Greatest Love Songs" (Capitol) has 20 classic titles—from "A Nightingale Sang in Berkeley Square" to "Autumn Leaves"—but not, regrettably, "Nature Boy" or "Dance, Ballerina, Dance".

Two singers who care as much as Bing and Nat did about songs, **Peter Skellern** and **Jack Jones**, are also producing quality work. Skellern's "A String of Pearls" (Mercury) has his usual loving arrangements—in this case, a 1930s-40s big band and trilling high voice harmonies—and a lot of good songs from the Tin Pan Alley years. "You May Not Be an Angel" and "They all Laughed" are possibly the best of a lovely record. Jones's "Déjà Vu" (Polydor) is a compilation, but a well chosen one, with a particularly superior example of those sentimental showbiz ballads which Americans do so well. It is called "Quiet Please, There's A Lady On Stage".

On the jazz front, I recommend **Spectrum's** "Tribute To Monk" (Switch Landsdowne series), which I suspect was inspired by **Stan Tracey**, the pianist in this seven-piece band. Tracey, a Monk man to the core and perhaps Britain's most distinguished jazz pianist, does a beautiful solo on Monk's theme "Round Midnight", but a galaxy of British stars (Peter King, Bob Wellins, Art Themen, Kenny Wheeler) all have telling solo spells. If you like neat "soft" jazz, you will surely also enjoy **Ray Swinfield's** Argenta Ora—a reed-and-flute-led quartet—on their "The Winged Cliffe" (Merlin Records), which is notable for the side containing Swinfield's Arts Council-sponsored "Sydney Suite". The same suite gives the name, through one of its movements, to the whole record.

Finally, a recording from a man with a mission—**Robert Mandell**. He is the American who for years has battled to establish the US concept of "pops" concerts with large symphonic orchestras. In particular, he has kept alive the name of the Melachro Strings and Orchestra. "Stardust" (Pressit Records) is an album of lush, romantic pops, beautifully arranged and played by that very organization.



## BALLET

### URSULA ROBERTSHAW



Anita Griffin and Patrick Harding-Irmer: in *Esplanade* by Paul Taylor.

ENTHUSIASTS might well find it worthwhile to journey to Oxford (or Liverpool, or Leeds) where London Contemporary Dance give Siobhan Davies's new work, *The Dance Department*, set to Bach, and where they may also catch Paul Taylor's *Esplanade*, one of the successes of the recent season at Sadler's Wells.

□ Up in Glasgow Scottish Ballet have an exciting programme to ginger up the beginning of the month. During the first fortnight they have: an evening of new works; an evening called *At Home*, showing short pieces from the repertory; another evening of short romantic works; an evening called *La Dolce Vita*, with some new works, others with an Italian flavour and Italian food and cabaret to make all go with a swing; and finally there is a gala evening, with an international guest star and ballets to include *The Lesson* and *Paquita*.

#### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

**The Sleeping Beauty**, the 1977 production in David Walker's designs. Feb 1, 2, 4 (1.30pm), 8, 17, 26 (2pm & 7.30pm), 28.

**Triple bill of Ashton:** *Illuminations*, Ashton on Rimbaud, danced to Britten; *Rhapsody*, a glittering showpiece with music by Rachmaninov; *A Wedding Bouquet*, dating from 1937, a witty satire about a French provincial wedding. Feb 3, 5 (2pm & 7.30pm), 11, 23.

**Triple bill:** *La Bayadère*, with the famous entry of 36 Shades down a ramp in *arabesque penché*; *Pro-digal Son*, early, atypical Balanchine, with designs by Rouault; *La Fin du Jour*, MacMillan's nostalgic salute to the 1930s. Feb 10.

**Mayerling**, MacMillan's episodic exposition of the double deaths of Prince Rudolf and Mary Vetsera in 1889, set to music by Liszt. Feb 14, 16, 19.

#### Out of town LONDON CONTEMPORARY DANCE THEATRE

With two programmes (see intro).

Apollo, Oxford (0865 44544). Feb 8-12.

Empire, Liverpool (051-709 1555, cc 051-709 8070). Feb 16-19.

Grand, Leeds (0532 459351 cc). Feb 22-26.

#### SCOTTISH BALLET

*Ballet in Glasgow* (see intro):

**Nework 83.** Feb 1, 2; *At Home*, Feb 3-5.

Henry Wood Hall, 261 West Princes St (booking, 041-331 2931).

**Soirée Romantique**, Feb 7-9. Mitchell Theatre, Granville St (041-221 3198).

**La Dolce Vita**. Feb 12. Third Eye Centre, 350 South-church St (booking, 041-331 2931).

**Gala evening**. Feb 14. Kings Theatre, Candelriggs (041-552 5961).

#### Review

In a season that has given little that was new it would be good to report that the Royal

Ballet's major novelty—almost certainly the most expensive of the year—was a resounding success. But sadly that cannot be said of Nureyev's version of *The Tempest*, set to a compôte of music by Tchaikovsky and with elaborate costumes by Georgiadis. Caliban and Ariel are seen as being born out of Prospero, as facets of his personality; yet apart from some high-wire work for Ariel there is little to differentiate the two creatures—one all spirit and air, the other coarse, earthy, utterly animal. A contrast to provide unlimited opportunities for a choreographer, one would have thought, but one sadly missed here, where several *pas de trois* for Prospero, Ariel and Caliban show the three performing the same steps sequentially without characterization.

As with his *Romeo and Juliet*, Nureyev goes for theatrical effects, and here they do not work well. Prospero's power is indicated by his mounting upon stilts—where he looks distinctly wobbly and faintly funny; the storm is poorly shown by means of silk waves and a small model ship. Prospero does not break his staff—which incidentally looks like a barber's pole—but has it snatched from him by a wire-borne Ariel, a conceit for which I can find neither textual nor dramatic warranty. The piece provides no great opportunities for the dancers; those that were offered were well taken by Lesley Collier and Ashley Page as Miranda and Ferdinand. Prospero was danced by Nureyev the night I saw the ballet, and he no longer dominates the stage by sheer personality as he once did and as he must do to hold this work together at all. The production showed again that a once great dancer does not necessarily make a good choreographer.

## OPERA

### MARGARET DAVIES

THERE WILL BE two visiting companies in London in the first week of February. Scottish Opera come south to the Dominion Theatre, giving Londoners the chance to see four of their productions in four days: *The Magic Flute* and *Seraglio*, both sung in English, and *The Pearl Fishers* and *Manon Lescaut*, sung in the original French and Italian. At Sadler's Wells Theatre Cologne Opera will give three performances of Cimarosa's *Il matrimonio segreto*, accompanied on original instruments by the London Classical Players, specialists in 18th- and early 19th-century instrumental practice, and conducted by Arnold Ostman.

□ Highlights of the London companies' repertoires will be Valerie Masterson's Juliet and Rita Hunter's Leonora at the Coliseum and strong casts for *Samson et Dalila*, *Tosca* and *Carmen* at Covent Garden.

#### COLOGNE OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc).

**Il matrimonio segreto**, conductor Ostman, with Georgina Resick, Barbara Daniels, Marta Szirmay. Feb 2, 4, 5.

#### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

**Romeo & Juliet**, conductor Frémaux, with Valerie Masterson as Juliet, John Treleaven as Romeo. William Shimell as Mercutio, Richard Van Allan as Friar Laurence. Feb 1, 4, 10.

**The Queen of Spades**, conductor Elder/Barlow, with Graham Clark as Herman, Marie Slorach as Lisa, Sarah Walker as the Countess. Feb 2, 5, 8, 11, 15, 18.

**Boris Godunov**, conductor Howarth, with Aage Haugland/John Tomlinson (Feb 25) as Boris, Rowland Sidwell as Dimitry, Jean Rigby as Marina, John Tomlinson/Richard Angas (Feb 25) as Pimen. Feb 3, 9, 12, 17, 23, 25.

**Il trovatore**, conductor Judd, with Rita Hunter as Leonora, Kenneth Collins as Manrico, Margaret Kingsley as Azucena, Malcolm Donnelly as the Count of Luna. Feb 16, 19, 22, 26.

#### NEW SADLER'S WELLS OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc).

**The Mikado**, conductor Hose, with Philip Summerscales as the Mikado, Christopher Gillett as Nanki-Poo, Nicholas Grace as Ko-Ko, Laureen Livingstone as Yum-Yum. Feb 7, 9, 11, 18, 23, 26.

**The Count of Luxembourg**, conductor Wordsworth/Ward, with Marilyn Hill Smith as Angèle, Neil Jenkins as the Count of Luxembourg. Feb 8, 10, 12, 22, 25.

**Countess Maritza**, conductor Wordsworth/Ward, with Marilyn Hill Smith as Maritza, Tudor Davies as Baron Zsupan, Ramon Remedios as Tassilo. Feb 17, 19, 21, 24, 28.

#### ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

**Samson et Dalila**, conductor Prêtre, with Jon Vickers as Samson, Shirley Verrett as Dalila, Richard Van Allan as Abimelech. Feb 4, 9.

**Tosca**, conductor Navarro, with Gwyneth Jones as Tosca, Luciano Pavarotti as Cavaradossi, Kari Nurmela as Scarpia. Feb 12, 15, 18, 21, 24.

**Carmen**, conductor C. Davis, with Agnes Baltsa as Carmen, José Carreras as Don José, Benjamin Luxon as Escamillo, Leona Mitchell as Micaela. Feb 22, 25.

#### SCOTTISH OPERA

Dominion Theatre, Tottenham Court Rd, W1P 0AG (580 9562, cc 323 1576).

**The Magic Flute**, conductor Gibson, with Benjamin Luxon as Papageno, Margaret Marshall as Pamina, Gordon Christie as Tamino. Feb 2.

**Seraglio**, conductor Robertson, with Yvonne Kenny as Constanze, Ryland Davies as Belmonte, Deborah Rees as Blonde, Adrian Thompson as Pedrillo, Stafford Dean as Osmin. Feb 3.

**The Pearl Fishers**, conductor Robertson, with Jill Gomez as Leila, Ottoniel Gonzaga as Nadir, Norman Phillips as Zurga.

**Manon Lescaut**, conductor Gibson, with Nelly Miricioiu as Manon Lescaut, Peter Lindroos as des Grieux, Norman Phillips as Lescaut. Feb 5.

#### Out of town

#### OPERA NORTH

Theatre Royal, Newcastle-upon-Tyne (0632 322061; cc 0632 323880).

**Cinderella**, *Madama Butterfly*. Feb 8-12.



Nelly Miricioiu: Scottish Opera's *Manon*.

#### SCOTTISH OPERA

Grand Theatre, Leeds (0532 459351, cc).

**Pearl Fishers**, *Magic Flute*, *Seraglio*. Feb 8-12.

#### Review

While the Royal Opera House celebrated its 250th anniversary decorously with a sumptuous production of Handel's *Semele*, the title role gloriously sung by Valerie Masterson, English National Opera risked brickbats by staging György Ligeti's absurdly outrageous and bizarre opera *Le Grand Macabre*, which sends up the most serious of all man's preoccupations—death. In it the world is threatened with doom, but at the end it is Death who crumbles to dust, thus posing another riddle. For riddles abound, both in the work itself & in its surrealist staging by Elijah Moshinsky with designs by Timothy O'Brien. Taking their cue from the opening chorus of motor horns, they set the place of action, Breughelland, on a section of the M4 & portrayed the harbinger of death, Nekrotzar, as the driver of a hearse. Enlisting the help of a drunkard, Piet the Pot, & the court astronomer, Astradamors (who did his star-gazing from the roof of a No 27 bus & had to be rescued from his whip-toting wife), Nekrotzar sets off for the palace of Prince Go-Go (whose ministers settled their differences with well aimed custard pies). A drinking session ensues & the last trump misfires. Jokes came thick and fast but so much striving for visual effects weighed down the musical ones which were orchestral rather than vocal. Among the parodies of Beethoven and Offenbach one of the few passages which stayed in the memory was the scene in which the four men wait the coming of the end of the world. The performance was impressively conducted by Elgar Howarth and admirably served by a cast who took the demands of the music and production in their stride.





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## BRIEFING

## MUSEUMS

### KENNETH HUDSON

SHOULD A MUSEUM have an attitude towards what it puts on show, or should it remain steadfastly neutral? The question occurred to me once again when visiting the Wellcome Museum of the History of Medicine, which is now at the top of the Science Museum. I thought it possible that the Museum might be presenting the medical profession in too favourable a light. "I don't think so," said the member of the staff with whom I was discussing the matter. "If you read the texts carefully, you'll discover quite a number of implied criticisms of doctors. But in any case," she went on, "isn't it better for a country to think well of its doctors, rather than the reverse?" A nice point, but her answer is tantamount to admitting that the Museum has taken an attitude, that it is in fact always inclined to give doctors the benefit of the doubt.

□ Much the same might be said about Memphis, the current exhibition at the Boilerhouse. By choosing to exhibit and publicize this outrageous Italian furniture, is the management tacitly approving it? Would a museum choose to show anything of which it did not approve? Or is museological approval different from all other kinds?

□ Such philosophical considerations apart, it would be wrong to let the New Year pass without some token of gratitude for the great improvements at the Victoria and Albert Museum. The completely refurbished English Renaissance Gallery is open at last, complete with Queen Elizabeth's virginals and the Great Bed of Ware, and other galleries in the same section are to be tackled more or less forthwith. There must be many who will say, "Not a day too soon."

## MUSEUM GUIDE

### BOILERHOUSE PROJECT

Victoria & Albert Museum, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm. **Memphis.** Avant-garde furniture, ceramics & glass from the Memphis studio in Milan. A collection of provocative radical-pop hybrids for the world's rich. Until Feb 10.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Edo: Arts of Japan, 17th-19th centuries.** The exhibition illustrates Japan's growing awareness of foreigners & foreign culture during the period of isolation from the outside world. Until Apr 10. **Wenceslas Hollar.** An exhibition of the views of London before the Great Fire for which this artist is best remembered together with other prints & drawings. Feb 18-May 15. **Italian Drawings from the Fritz Lugt Collection.** Works by 16th-, 17th- & 18th-century masters including da Vinci, Tiepolo, Raphael & Bartolomeo. Feb 18-May 15. **Mantegna to Cézanne:** drawings from the Courtauld, Feb 24-Apr 24.

### British Library exhibitions:

**Virgil: the 2,000th anniversary.** Until Feb 27. **Thai Manuscripts.** A small exhibition of illustrated manuscripts relating to Buddhism, astrology, gods & divinities & scenes from life in the 1820s. Jan 24-June 30.

### CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon, Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. **The History of Stanmore & Harrow.** The exhibition covers a century of change, from rural peace to suburban bustle. Until Mar 13.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Indian Costumes from Guatemala.** Commercial pressures are forcing the native weavers of Guatemala to abandon their trade. This exhibition presents an important collection of costumes & textiles which show traditional Guatemalan craftsmanship at its best. Until Mar 13. £1, OAPs, students & children 50p. **Drawings by Donald Bowen,** formerly the Arts Curator at the Institute. Landscapes in pencil, chalk & ink, as well as selected pages from bound books of his drawings made in Europe, Canada & West Africa. Until Feb 13.

### GEOLOGICAL MUSEUM

Exhibition Rd, SW7 (589 3444). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Geological Surveying in Wales.** An exhibition which illustrates the varied nature of the Institute of Geological Sciences' work in Wales, & explains the range of techniques employed by its scientists. Until Apr 9.

### HAMPSTEAD MUSEUM

Burgh House, New End Square, NW3 (431 0144).



Detail from Hollar's *Spring*; at the BM.

Wed-Sun noon-5pm. **Kate Greenaway,** a Hampstead artist. A seasonal collection of her almanacs, calendars, carols, Christmas cards & other work. From 1885 until her death in 1901 Kate Greenaway lived at what is now 39 Froggnal, a house designed for her by Norman Shaw. After her death her brother left many books & original drawings to the local library. Until Feb 27.

### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Navajo Weaving 1850-1980.** Until Aug 31.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10 am-5.50pm, Sun 2.30-5.50pm. **Armoured Warfare.** Until Mar 6. **Linda Kitson's** drawings of the hostilities in the Falkland Islands. Until Feb 13. **Not My Soul: Images of Belgium during the First World War.** An exhibition of posters, drawings, postcards & illustrated books from the Museum's collections. Until May 2. **Shipbuilding on the Clyde.** Eight panels painted by Stanley Spencer during the Second World War. Until June 26. **Travels of a War Artist.** A selection of watercolours illustrating Edward Bawden's experiences & travels as an official war artist in Europe, the Middle East & the Far East. Feb 24-May 30.

### INSTITUTE OF CONTEMPORARY ARTS

Nash House, The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **Ten New Buildings.** Sketches, designs, photographs, models & video presentations of 10 architecturally interesting new buildings from France, the United States, Japan, Switzerland, the Federal Republic of Germany & Spain. Until Feb

20. **Aldo Rossi.** An exhibition of the work of this eminent Italian architect, whose many buildings include schools, housing & mausoleums. Until Feb 20. **Drawings by architects.** Feb 25-Apr 2. 40p day membership.

### LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Posters by E. McKnight Kauffer.** Posters designed by this American-born artist for the London Underground & London Transport between 1915 & 1940. Until May 2. **Tyne & Wear Metro: a total transport system.** An exhibition illustrating Newcastle's approach to public transport. Until May 2. £1.80, children 90p.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** The London silversmiths at the peak of their skill, prosperity & reputation. Until Apr 3. **King's Cross & St Pancras: A Tale of Two Stations.** The building & subsequent development, some good, some regrettable, of two of London's major pieces of railway architecture. Until May. **Medieval Glass.** A group of early 14th-century glassware, fresh from recent discovery during excavations on a City building site. Until June.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. At the museum during February are: **Vasna: Inside an Indian Village; Hawaii; Turquoise Mosaics from Mexico; Art for Strangers—**stone carvings for tourists made by 19th-century Indians of the American north-west; **Afro-Portuguese Ivories,** commissioned by the Portuguese from African craftsmen during the 15th & 17th centuries & now being publicly shown for the first time; **Thunderbird & Lightning,** an introduction to the life of the Indians of north-east America, as it was between 1600 & 1900.

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, NW10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. **Toll for the Brave,** the story of the loss of the *Royal George*, which sank off Spithead 200 years ago. Until Oct 31. **Men, Ships & Boats—one man's view around the world.** A selection of photographs of maritime subjects taken during the past 47 years by Dr Basil Greenhill, the Director of the Museum, who will shortly be retiring. Until Dec.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Seashore & Woodland for the Blind.** This exhibition gives the blind & partially sighted the opportunity to walk through two environments, touching exhibits & hearing animal & bird sounds associated with them, with a recorded commentary to help them along their way. Feb 28-Mar 31.

### PASSMORE EDWARDS MUSEUM

Romford Rd, Stratford, E15 (519 4296). Mon-Fri 10am-6pm, Thurs until 8 pm, Sat 10am-1pm, 2-5pm. **Queen Elizabeth the Queen Mother.** A selection of photographs from a major exhibition held at the National Portrait Gallery in 1980 & now being circulated throughout south-east England, showing the Queen Mother from 1902, when she was two years old, up to her 80th birthday. Feb 5-Apr 9.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Coal: British Mining in Art 1680-1980.** An Arts Council exhibition, with coal, coal-miners & the mining landscape as its subjects. Until Feb 6. **The Great Cover-Up Show.** The exhibition shows how people in dangerous occupations protect themselves against accident & injury by means of special clothing. Until Apr 10.

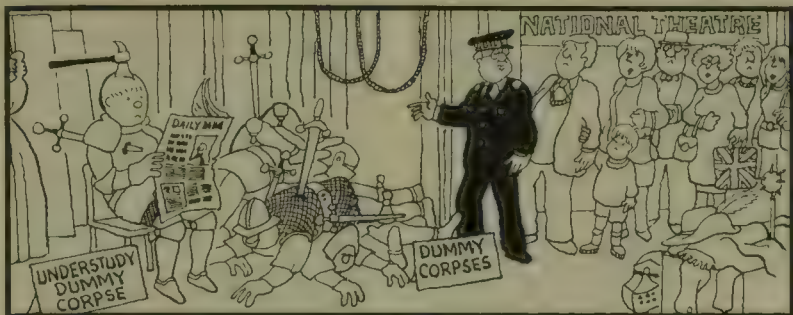
### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Bernard Moore, Master Potter (1850-1935).** The first exhibition to be devoted to the work of this great experimenter with glazes, who was a consultant to most of the big Staffordshire firms. Until Feb 6. **Humphrey Repton, Landscape Gardener (1752-1818).** The work & influence of the successor to Capability Brown, with many of the *Red Books* & other designs with which he illustrated his proposals to customers. The exhibition includes photographs of his garden designs which can still be seen. Until Feb 20. **Showbusiness,** the first of a series of exhibitions based on the extensive collections of the future Theatre Museum. Until Apr 17.



## LONDON MISCELLANY

MIRANDA MADGE



THE NORTH BANK SHOW is at the RSC's Pit and elsewhere in the Barbican from February 21 to March 16 with a crammed programme of serious and light-hearted events for all ages. There are forums on the arts in London and on the financial state of the theatre, storytelling for children in the library, and a film season of screen versions of Shakespeare plus Laurence Olivier in John Osborne's *The Entertainer*. Write to the RSC at the Barbican, Silk St, EC2, enclosing an s.a.e. for details.

□ On the South Bank the complexities of the National Theatre are revealed during the daily tours of the building. Behind the plush brown and purple of the main auditoria you are whisked past dummy corpses and the swimming pool installed to store the water for *Way Upstream* on the way to the vast paint frame where backdrops are created. You are shown ingenious blood-spewing weapons from the armoury, told about computerized systems for lifting scenery, and the occasional disguising of the prompter as a mute monk supposedly reading his Bible, and emerge with a much clearer idea of what goes on behind the scenes. Tours cost £1.50 from Monday to Saturday at 10.15am, 12.45pm and 6pm, and also at 12.30pm and 5.30pm except Wednesday and Saturday. Ring 633 0880 for further information.

## EVENTS

Until Feb 19. **Twenty-five years of the Victorian Society.** An exhibition showing conservation work carried out by the Society, formed in 1958 in reaction to the widespread demolition of Victorian buildings after the Second World War. Heinz Gallery, 21 Portman Sq, W1. Mon-Fri 11am-5pm, Sat 10am-1pm.

Jan 30, Feb 1, 11am-7pm. **Toy Fair** organized by the British Toymakers Guild. Sale of the best handmade British toys ranging from lead soldiers to miniature furniture, skittles & jigsaws. In aid of The Save the Children Fund. Kensington New Town Hall, Hornton St, W8. 50p.

Feb 5, 7.30pm. **All-Woman Revue**, with Maria Aitken, Georgina Hale, Glenda Jackson, Hazel O'Connor, The Sadista Sisters, Lynn Seymour, Spare Tyre, Julie Walters & others. Albert Hall, Kensington Gore, SW7 (589 8212).

Feb 8, 7.30pm. **Gainsborough's Musical World.** Mandeville Concertante give an amusing account in words & music of the painter's friendship with composers J. C. Bach & Carl Friedrich Abel. The concert is given at the Thomas Coram Foundation on the site where Coram founded his children's home in 1739. When the original building was demolished in 1926 the ornate plasterwork from the Picture Gallery & Court Room was saved to be transplanted to the new structure. Get there early to absorb the 18th-century flavour & look at the Handel memorabilia & gaudily impressive paintings. Thomas Coram Foundation, 40 Brunswick Sq, WC1. Tickets £3.50 or £2.50 from Camden Box Office, St Pancras Library, 100 Euston Rd, NW1 (388 7727).

Feb 8, 9. **Royal Horticultural Society Flower Show**, including entries to the ornamental plant competition. RHS Halls, Vincent Sq, SW1 (834 4333). Feb 8, 11am-7pm, 80p; Feb 9, 10am-5pm, 60p.

Feb 10-13. **Practical woodworking exhibition.** Hand-crafted furniture for sale as well as stands promoting tools & timber. Wembley Conference Centre, Wembley, Middx. Feb 10, 11, 12, 10am-7pm; Feb 13, 10am-6pm. £2, OAPs & children £1.50.

Feb 11, 7.30pm. **Poetry & jazz evening** with poets Adrian Mitchell & Roy Fisher, & saxophonist Kathy Stobart. After the recital you can dance to the Roy Fisher Trio. Lauderdale House, Waterloo Pk, Highgate Hill, N6. Tickets £2 or £1 from

Camden Box Office (see Feb 8).

Feb 11-13, 8.30am-7.30pm. **Crufts Dog Show.** Terriers & working dogs are shown on Feb 11, utility dogs & hounds on Feb 12, toys & Gundogs on Feb 13. Dogs other than exhibits not permitted. Earls Court, SW5. £3.50, OAPs & children over three & under 14, £1.75.

Feb 11, 14, 5.45pm. **Alive & Kicking.** A musical anthology of Brecht's women, devised by John Willett, with Eliza Ward. Olivier, National Theatre, South Bank, SE1 (928 2252). £1.50.

Feb 15, 11am. **Pancake races** sponsored by Jif Lemons. Go to admire the pluck of housewives, beauty queens, personality girls & chefs who have to toss their pancakes three times over the 100 yard course. Lincoln's Inn Fields, WC2.

Feb 15-20. **Stampex.** Annual show where you can buy stamps & admire collections. Royal Horticultural Halls, Vincent Sq, SW1. Feb 15, 1-8pm, £1.50; Feb 16-18, 10am-8pm, Feb 19, 20, 10am-6pm, £1, OAPs & children 50p, after 4pm 50p & 25p.

Feb 18, 19. **Folk Spectacular with The Yetties** as special guests & traditional dance groups. Albert Hall, Kensington Gore, SW7 (589 8212). Feb 18, 7.30pm; Feb 19, 10.30am, 2.30pm & 7.30pm.

Feb 20, 3pm. **London steam railways.** A huge compilation of film scenes showing steam trains. Queen Elizabeth Hall, South Bank, SE1 (928 3191). £2.50.

Feb 27, 5.45pm. **Meet the author: Anthony Burgess** reads from some of his books including *This Man & Music* & *The End of the World News*, both recently published by Hutchinson. RFH Waterloo Room, South Bank, SE1. Free tickets available half an hour before the event.

## FOR CHILDREN

Feb 5-27. **Swashbuckling season continues at the National Film Theatre:** Feb 5, 6, *The Black Pirate*; Feb 12, 13, *Sons of the Musketeers*; Feb 19, 20, *The Exile* (Douglas Fairbanks Jr plays Charles II); Feb 26, 27, *Ivanhoe* with Robert Taylor. National Film Theatre, South Bank, SE1 (928 3232). Screenings at 4pm except Feb 5 at 4.15pm. Children £1, adults (other than BFI members) admitted only when accompanied by a child £2. Feb 6, 4pm. **Clowns' Service.** Clowns with trousers

on hoops & white faces gather for this annual event & afterwards give a performance in the church hall. Doors close when the church is full so get there as early as you can. Holy Trinity Church, Beechwood Rd, E8.

## LECTURES

## BRITISH MUSEUM

Gt Russell St, WC1 (836 1655).

Feb 3-24, 1.15pm. **Edo Japan:** Feb 3, An introduction to the Edo exhibition, Lawrence Smith; Feb 10, William Adams—pilot, samurai & businessman, Richard Tames; Feb 17, Japanese calligraphy, Kyoko Read; Feb 24, Japanese arms & armour, Victor Harris.

**Films at 3.30pm:** Feb 15-18, An enchanted stillness (Chinese painting), **Pots in perfect form** (Chinese pottery 6th-13th century); Feb 22-25, **Pots before words** (prehistoric pottery), **Blades & pressure flaking** (making flint tools).

## COLISEUM

St Martin's Lane, WC2 (836 3161).

Feb 9, 1.05pm. **Boris Godunov: designing an opera**, David Collis (see p 67). £1.

## MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Feb 2-24, 1.10pm. **Workshops** at which you meet specialist staff & examine items from the Museum's collections at close quarters: Feb 2, A visit to the Great Exhibition of 1851, Susannah Plowright; Feb 10, **Inside a Roman kitchen**, Geoff Marsh; Feb 17, **The East India Company's tea trade**, Robert Baldwin; Feb 24, "And so home to supper and mighty merry"—a workshop on Samuel Pepys, Rosemary Weinstein.

Feb 4-25, 1.10pm. **Samuel Pepys, a series to celebrate the 350th anniversary of his birth:** Feb 4, **Samuel Pepys & the diary**, Robert Latham; Feb 11, **The Restoration of Charles II**, John Pilgrim; Feb 18, **Pepys's London**, Rosemary Weinstein; Feb 25, **Doctors, disease & death**, Christopher Lawrence. Also in honour of Pepys a concert of music & readings given by the Capriol Consort on Feb 23, 1.10pm.

## ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Feb 2, 2.30pm. **The future of British agriculture**, Peter Walker.

Feb 9, 6pm. **The structure & funding of higher education in the public sector in the 80s & 90s**, John Bevan.

Feb 14-28, 6pm. **Tomorrow's Men:** Feb 14, **The making of a doctor: education in the environment of research**, Prof O. L. Wade; Feb 21, **The making of an engineer**, Sir Kenneth Corfield; Feb 28, **The making of a scientist**, Sir Hermann Bondi.

Feb 16, 6pm. **An engineer's view of design**, Hugh Conway.

Free tickets in advance from the secretary.

## SOCIETY FOR THEATRE RESEARCH

Art Workers' Guild, 6 Queen Sq, WC1.

Feb 15, 7.30pm. **Theatre as social history: the case of the fore-stage**, William Kendall.

## SOUTH BANK

SE1 (928 3191).

Feb 7-21, 6pm. **National Trust lectures:** Feb 7, **National Trust islands**, Warren Davis; Feb 14, **Canon Rawnsley—defender of the Lake District & co-founder of the National Trust**, Christopher Hanson-Smith; Feb 21, **Victorian buildings of the National Trust**, Hugh Meller. £1.75 each.

## TATE GALLERY

Millbank, SW1 (821 1313).

Feb 8-23, 6.30pm. **Wilson & Barry—the context:** Feb 8, **James Barry, the forming of a history painter**, William Pressly; Feb 16, **English history painting in the age of Hogarth & Hayman**, Brian Allen; Feb 23, **John Hamilton Mortimer—tradition & innovation**, John Sunderland.

Feb 10, 24, 6.30pm. **Peter Blake—an introduction**, Laurence Bradbury.

Feb 13, 3pm. **The beginnings of romanticism in British painting**, Malcolm Warner.

Feb 14, 1pm. **A valentine for Rossetti**, reading by Gill Cohen & Cecily Lowenthal.

Feb 17, 6.30pm. **James Barry—an introduction**, Laurence Bradbury.

## VICTORIA &amp; ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Feb 2-23, 1.15pm. **Silver as a status symbol, a series by Myrtle Ellis:** Feb 2, **Early English domestic silver**; Feb 9, **Huguenot silver**; Feb 16, **Neo-classical**

silver; Feb 23, **Victorian silver**.

Feb 6-27, 3.30pm. **The English country house:** Feb 6, **Ham House**, Gillian Darby; Feb 13, **Castle Howard**, Sarah Bowles; Feb 20, **Claydon House**, Jane Gardiner; Feb 27, **Strawberry Hill & Arbury Hall**, Elizabeth Murdoch.

Feb 26, 3pm. **Flowers & gardens in 17th-century embroidery**, Imogen Stewart.

## WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Feb 9, 1pm. **The casting of sculptures in bronze**, Norman Cotton.

Feb 16, 1pm. **Sculpture & the urban environment**, Michael Cumiskey.

Feb 23, 1pm. **19th- & 20th-century cutlery design**, Michael Lexton.

## SALEROOMS

The following is a brief selection of sales taking place in London this month. Wine sales appear on p 73.

## BONHAM'S

Montpelier St, SW7 (584 9161).

Feb 4, 11am. **Textiles & costumes**, including 1920s beaded dresses & other 20th-century costume.

Feb 16, 10.30am. **Furs**, including minks, silver fox & Russian sables.

Feb 17, 7pm. **Paintings of sporting & other dogs**, to coincide with Crufts Dog Show.

Feb 18, 11am. **Royal Doulton & art pottery**, including Doulton figurines & stoneware.

## CHRISTIE'S

8 King St, SW1 (839 9060).

Feb 9, 11am. **Jewelry**.

Feb 17, 11am. **Eastern rugs & carpets**.

Feb 18, 11am. **19th-century pictures**.

Feb 22, 11am. **Japanese works of art**, including a 19th-century sword-guard by Kano Natsuo.

Feb 23, 11am. **Autograph letters, historical documents & music MSS.** Includes a letter from Henry VII to the Earl of Devon about the activities of Perkin Warbeck; two of the last known letters of Karl Marx to his doctor, & manuscripts of works by Elgar, Paderewski & Mozart (this last, from the estate of the late Sir Clifford Curzon, consists of 16 bars from the finale of the String Quintet in G minor K516).

## CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Feb 3, 2pm. **Scientific instruments, domestic & other machines**, including a large number of sewing machines.

Feb 4, 10.30am. **Printed books, atlases & maps**.

Feb 17, 10.30am. **Doulton ware**, Goss, pot lids & Staffordshire.

Feb 22, 2pm. **Oriental & Islamic costume & textiles**.

Feb 28, 5pm. **The remaining contents of the studio of Alfred Wolmark (1877-1961)**, including a number of his oil paintings.

## PHILLIPS

7 Blenheim St, W1 (629 6602).

Feb 1, 11am. **English & Continental furniture**, including a George III satinwood, sycamore & marquetry Pembroke table estimated at £3,000-£4,000.

Feb 10, 11am. **Art Nouveau, decorative arts & studio ceramics**.

Feb 23, noon. **Postcards & cigarette cards**.

Feb 24, 11am. **Musical instruments**.

## SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Feb 4, 10.30am. **English oak furniture & pewter**. Includes a 16th-century coffer reputed to have belonged to Mary Queen of Scots.

Feb 9, 11am. **Victorian drawings & watercolours**.

Feb 16, 11am. **Old Master paintings**.

Feb 21, 2.30pm. **Icons**. Includes Russian icons & a 16th-century Cretan icon of St George slaying the dragon, estimated to fetch £16,000-£20,000.

Feb 22, 11am & 2.30pm. **19th-century English pottery & porcelain** including a set of Wilkinson's First World War Toby jugs & a private collection of unusual Staffordshire figures.

Feb 23, 11am & 2.30pm. **19th- & 20th-century European paintings, drawings & watercolours**. Includes a large group of Russian paintings, drawings, prints & sculpture.

Feb 24, 11am. **Clocks & watches**, including an astronomical watch by George Margetts estimated at £30,000.

Feb 25, 11am. **Victorian & Edwardian furniture**.



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## BRIEFING

## ART

EDWARD LUCIE-SMITH



Landscape at the Hayward: *Through the Windscreen* by Gertrude Hermes (top) and Gilbert Spencer's *Hughenden Valley*.

MY EXHIBITION OF THE MONTH is a genuine blockbuster at the Hayward Gallery, a theme show devoted to Landscape in Britain 1850-1950. Two hundred artists are represented, and the choice ranges from Watts, Dyce, Millais and Holman Hunt at the beginning of the period to Stanley Spencer and Graham Sutherland at the end of it. Landscape is really the central theme of British painting and this show, which opens on February 10, is likely to change our view of many things.

□ The Tate Gallery has three worthwhile exhibitions this month. The most interesting is the Peter Blake retrospective which opens on February 9. How will this amiable hero of the 1960s survive the ordeal of a full-scale showing of this kind? The Tate often kills reputations rather than confirms them. Blake is a notoriously slow worker and has promised to finish all kinds of projects for the occasion—so the test becomes even more severe.

□ The Tate's other two shows are well contrasted. One is devoted to the stormy neo-classicist James Barry who, like so many of his ambitious contemporaries, suffered from the illusion that it was possible to establish the so-called Grand Style in British art. The other is a retrospective of the pioneer abstractionist Paule Vézelay, who is still denied her proper place in the history of British modernism.

□ The fortunes of the Barbican Art Gallery may be looking up. From the middle of the month they are presenting two genuinely interesting exhibitions. One is devoted to that ever fascinating sculptor Rodin and his contemporaries, and the other is a retrospective of the Danish Cobra Group painter Asger Jorn, a polymath who died in 1973.

□ Frank Auerbach, one of the most individual of living British artists, is having his first one-man show in London since his Hayward retrospective of 1978. It is at Marlborough Fine Art, with an addendum of studies for paintings at the enterprising Anne Berthoud Gallery in Langley Court, Covent Garden. Both shows close on February 11.

## GALLERY GUIDE

### BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **Asger Jorn**, paintings & graphics 1954-72 (see intro). A retrospective of this Danish artist's work previously shown at the Guggenheim in New York. **Rodin & his Contemporaries** (see intro). Includes work by Brancusi, Picasso, Renoir & Maillol as well as Rodin. Both exhibitions Feb 15-Apr 10. £1.50, OAPs, students, disabled, unemployed & children 70p.

### ANNE BERTHOUD

1 Langley Ct, WC2 (836 7357). Mon-Fri 11am-6pm, Sat 11am-2pm. **Frank Auerbach**, studies for paintings (see intro). Until Feb 11.

### CALE ART

17 Cale St, SW3 (352 0764). Mon-Fri 10.30am-6pm, Sat 10am-1pm. **Alan Adler**, drawings & illustrations. Feb 9-Mar 5.

### COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters**. Until summer. A private collection of late 19th- & 20th-century paintings & sculpture. Feb 12-Apr 10. £1, OAPs, students & children 50p.

### GOLDSMITHS' COLLEGE GALLERY

New Cross Rd, SE14 (692 7171 ext 2027). Mon-Fri noon-5pm. **Marcel Duchamp's Travelling Box**. Feb 4-23.

### HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Landscape in Britain 1850-1950** (see intro). A selection of paintings, photographs, prints & posters chosen by Ian Jeffrey & Frances Spalding. **Indian Drawings** from the 17th century & later, chosen by Howard Hodgkin. **Francis Davison**, about 60 paper collages made during the past 30 years. All exhibitions Feb 10-Apr 17. £1.60, OAPs, students, unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm. 80p.

### MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Frank Auerbach** (see intro). Until Feb 11.

### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Acquisition in focus: Rubens's Samson & Delilah**. The painting, which was purchased in July, 1980, is displayed in a re-creation of its original setting in a private house in Antwerp, with preparatory works & related material. Until Mar 20. **Paintings from the Courtauld**. 15 of the finest Impressionist paintings. Feb 10-Mar 27.

### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Van Dyck in England**. More than 60 paintings & 20 drawings by the great Stuart portrait painter. Until March 20. £1, OAPs, students, children & unemployed 50p.

### ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Spencer Gore**, paintings. Feb 9-Mar 12.

### ORLEANS HOUSE GALLERY

Riverside, Twickenham, Middx (892 0221). Tues-Sat 1-4.30pm, Sun 2-4.30pm. **Private Views**. Self-portraits & portraits of other people arranged to make us think about the intimacy of the artist's approach to his subject & about our intimacy with the artist when we look at his picture. Includes work by Stanley Spencer, Sickert, Gilbert & George, Bomberg & Lucian Freud. Jan 29-Mar 6.

### MICHAEL PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Cecil Beaton memorial exhibition**. Watercolours & drawings from all periods of Beaton's life, including some costume designs. Until Feb 18.

### QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Kings & Queens**. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). **Murillo, 1617/18-82**. Sponsored by BAT Industries. Jan 15-Mar 27. £2, OAPs, students & everybody up to 1.45pm on Sunday £1, children under 18 50p. **The Royal Opera House Retrospective 1732-1982**. Paintings.





Peter Blake self portrait: at the Tate.

sculpture, watercolours & engravings illustrating 250 years of opera, ballet & drama in the three theatres which have stood on the Covent Garden site. Until Feb 6. £1.50, students, Friends of Covent Garden & everybody up to 1.45pm on Sunday £1. **The Cimabue Crucifix.** The famous medieval crucifix from the Church of Santa Croce in Florence was restored after the floods of 1966 & Olivetti are sponsoring a tour of the principal museums of the world. Feb 12-Apr 4. £1, OAPs, students & everybody up to 1.45pm on Sunday 50p, children 25p.

#### SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-4.30pm. **Martin Froy**, paintings, drawings & constructions 1968-82. **Tony Carter**, sculpture. Both until Feb 13. **Alive to it all.** An exhibition of work by artists who in this century have achieved a direct & almost childlike simplicity of expression. Includes work by Picasso, Klee, Roger Hilton & Gillian Ayres. Feb 19-Mar 20.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **James Barry** (see intro). One of the most important commissions Barry completed was six monumental history murals for the Royal Society of Arts, John Adams St, WC2. The Great Room at the RSA can be visited on Feb 14, 21, 28 1-5pm. **Peter Blake** (see intro). Both exhibitions Feb 9-Mar 20. £1.50, OAPs, students, children 12-16 years old 75p. **Paule Vézelay** (see intro). Feb 23-May 22. **Jennifer Bartlett**, *Up the Creek* & earlier work. Until Feb 13. **Turner's colour studies.** Until June 12.

#### WARWICK ARTS TRUST

Warwick Sq, SW1 (834 7856). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Deanna Petherbridge.** A new group of vertiginous spatial inventions, some of which are the product of a recent residency at the City Art Gallery in Manchester. Until Feb 26.

#### WHITECHAPEL GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-6pm. **Barry Flanagan**, sculpture. **Francesco Clemente.** Series of 12 paintings: *The Stations*. Until Feb 20.

#### THE WORKSHOP

83 Lambs Conduit St, WC1 (242 5335). Mon-Fri

10.30am-5.30pm, Sat 11am-1pm. **The Posy Simmonds Show.** A chance to buy an original of a *Guardian* cartoon. Feb 23-Mar 7.

#### Out of town

##### KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. **Victor Willing**, painting since 1978. The most recent paintings reflect the influence on Willing of Cambridge with its lovely gardens. He was artist in residence at Kettle's Yard & Corpus Christi College in 1982. Until Feb 20.

##### MINORIES

74 High St, Colchester (0206 77067). Tues-Sat 11am-5pm, Sun 2-6pm. **Anthony Caro**, five sculptures. Until Mar 6.

##### SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. Recent acquisitions & items not previously displayed. Includes a group of **Japanese paintings**, **Eskimo art**, **pre-Columbian pottery** & **Hans Coper ceramics**. Until Apr 10. 50p, OAPs & students 25p.

##### WALKER ART GALLERY

Liverpool (051-227 523). Mon-Sat 10am-5pm, Sun 2-5pm. **John Moore's Liverpool Exhibition 13.** The winning entries from an open submission. The first prize went to John Hoyland, the second to Gillian Ayres & the third to Adrian Berg. Until Feb 20.

## CRAFTS

#### ASPECTS

Whitfield St, W1 (580 7563). Mon-Fri 10am-7pm, Sat 10am-5pm. **Daniel Weil**, specializes in transparent radios & televisions; **Belinda Ross**, bangles & other jewelry using translucent acrylic. Jan 20-Feb 21. **Clocks.** Makers include Robert Pulley, Malcolm Parsons who works with paper, & the Dutch production group Ebbing, Haas & Schudel. Feb 24-Mar 28.

#### BRITISH CRAFTS CENTRE

Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Makers '83.** Work by craftspeople selected to go on the Crafts Council Index of Craftsmen during 1982. Each day one of the makers demonstrates & talks about his craft. Until Feb 5. **Photography for crafts.** An exhibition to show the importance of good promotion. Until Feb 19. **Printed & painted textiles.** Included are fabrics printed by Moorhouse Associates whom you can watch at work in their shop in Camden High St, designer clothes & textiles printed using natural dyes. Feb 11-Mar 12. 8 x 8 **Ceramics.** Bill Hall, Linda Gunn-Russell, Ruth King, Susan Nemeth, Agnes Manessi, Sabina Teuteberg, Richard Ellam & Gordon Baldwin each show eight pieces. Feb 25-Mar 26.

#### CRAFTS COUNCIL

11/12 Waterloo Place, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Quilting, patchwork & appliqué 1700-1982: sewing as a woman's art.** A touring exhibition organized by the Minories which includes 19th-century American quilts, British 18th-century quilted garments & contemporary work by makers including Lucienne Day, Diana Harrison & Sue Rangeley. Feb 16-Apr 2. £1, OAPs, students & unemployed 50p.

#### OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. **Alec Pearson**, tapestries; **Richard Blomfield**, small sculpture; **Paul Preston**, jewelry; **Paul Amey**, oils. Until Feb 16.

## PHOTOGRAPHY

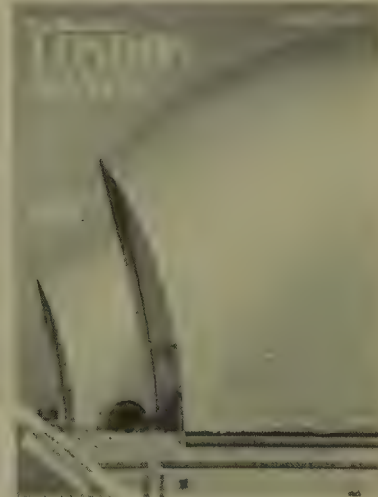
#### CANNING HOUSE

2 Belgrave Sq, SW1. Mon-Sat 10am-5pm. **The New Incas**, screen-prints (after photographs) by Paul Yule taken in & around Cusco, Peru, Feb 21-Mar 12.

#### PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-5pm. **François Hers: diary of the 70s.** Images by a Belgian photographer which reflect his feelings about the past decade. Feb 4-Mar 5. **Eve Son-neman**, work done 1968-81. Unusual photographs, some of which are presented in pairs, as diptychs. Jan 28-Feb 26. **John Demos**, a series in black & white describing a Greek village dance. Jan 28-Feb 26.

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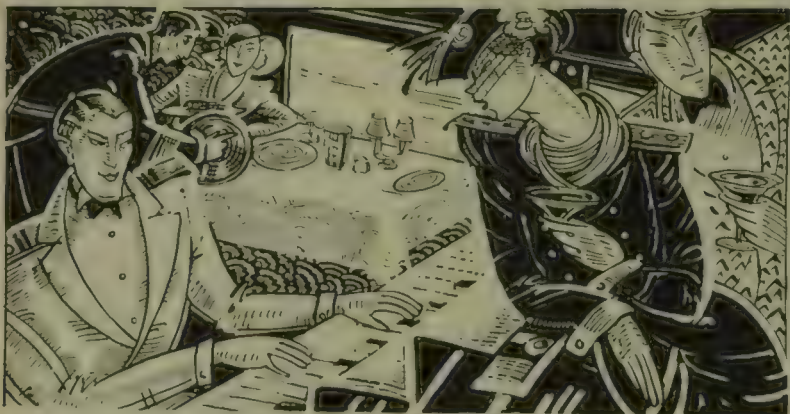
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## RESTAURANTS

ALEX FINER



UNUSUAL PLACES to eat abound. I have recently found myself in some distinctly odd establishments: in a pub which opens, fully licensed, for breakfast, at Paul Raymond's new nightclub, and dining in style on the Orient Express.

The Fox and Anchor in EC1 is open from 6am to 3pm and can count Margaret Thatcher and Clement Freud among its clientele. The hours are for the convenience of the Smithfield Market workers whose healthy appetites are also responsible for the herds of Aberdeen Angus consumed on the premises. Even the soup, described as vegetable, was more like a meat stew. My lunchtime mixed grill at £5.50 included chicken, liver, bacon, steak, kidneys and two types of sausage. It arrived piled high on an oval plate along with chips, sprouts, tomatoes and mushrooms. Peter Zeid who buys and cooks, and owns the pub with his wife Jean, also has fish on the extraordinary menu. He goes to Billingsgate for his kippers, wood smoked haddock (Wednesdays only) and jellied eels. The beer is Taylor Walker, the wine Californian or French and there is champagne at £12 for any early morning celebration.

After a £1.2 million refit, the Windmill Theatre in Soho has become La

Vie en Rose offering dinner, cabaret and laser disco at £25 a head exclusive of drinks. The black and silver décor incorporates lights which flash continuously up and down the walls. The old circle is now a two-tier bar; the stalls are the restaurant. Waiters, pepper mills at the ready, are dressed as sailors. The menu has pretensions but, I am sad to say, failed to generate much pleasure. Starters such as prawn cocktail or smoked trout mousse were uninspiring and most entrées were served drenched in gummy sauces—the duck in prune and Beaujolais, the escalope in rum, orange and cream. I asked for my rack of lamb plain without its mushroom sauce but better enjoyed the walnut cheese and biscuits. House wine is Piat D'Or at £7 with a short, showy wine list reaching £48 for a 1975 Dom Perignon, the luxury brand of Moët et Chandon named after the blind inventor of champagne.

At 10pm the lights dim, the dance floor rises to the level of the stage and the show begins. It is loud and energetic, largely mimed to deafening disco music. There are attractive young women topless in glittering costumes, underdressed male dancers and drag-queens. The show, entitled Bizarre, claims to re-create 1930s Berlin cabaret. I doubt it.

Dining on board the Venice Simplon Orient Express as it rattles across Europe is an altogether more salubrious experience. Passengers dress for dinner, some in period evening wear. After a drink in the bar car to the accompaniment of a grand piano, there is a five-course meal worthy of a Michelin star and a fine wine list to enjoy amid the black and red lacquer-work splendour of the 1927 Pullman restaurant car. Unfortunately, before spending a steep £35 a head on the meal, it is also necessary to purchase a ticket to or from Venice costing £250.

The Fox and Anchor, 115 Charterhouse Street, EC1 (253 4838). Mon-Fri 6am-3pm. CC None

La Vie en Rose, Great Windmill Street, W1 (437 6312). Mon-Sat 7.30pm-2am. CC All

Venice Simplon Orient Express. Booking & information from Sea Containers House, 20 Upper Ground, SE1 (928 5837).

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## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

### Bertorelli's

44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

A second address for this thoroughly Italian family business, offering the same good value as at Charlotte Street in newer surroundings—opposite the Opera House stage door. CC All ££

### Bistro d'Agan

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oilcloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. CC All £

### L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. CC AmEx, DC £££

### The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 6-11pm.

The restaurant reaches high culinary standards under Edouard Hari's direction in the kitchens. Four-course set lunch at £11.50 & excellent five-course all-inclusive dinner at £19.50. CC All £££

### Foxtrot Qango

14 Hollywood Rd, SW10 (352 8692). Daily 12.30-2.45pm, Mon-Sat 7.30-11.45pm.

Friendly service & thoughtfully prepared French food. Pine tables, attractive prints on the walls, though the acoustics can allow nearby conversations to be overheard. CC All ££

### The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu which changes monthly & offers a promising example of how prices can be kept down by limiting choice. CC AmEx ££

### Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. CC All £

### Leith's

92 Kensington Park Rd, W11 (229 4481). Daily 7.30-midnight.

Fashionable food, décor & clientele. A pricey treat for fans of Prue Leith. CC All £££

### Manzi's

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.40pm, downstairs 5.30pm, upstairs 6-11.30pm, Sun downstairs only.

A nautical flavour to this fish place. Crowded & bustling in the main dining room; the Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. CC All ££

### Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first floor terrace overlooking the traffic. Good pasta & fish. The fish soup deserves special mention as does the charcoal grill. CC All ££

### Mijanou

43 Ebury St, SW1 (730 4099). Mon-Fri 12.30-2pm, 7.30-10pm, Fri until 11pm.

Magnificent soups, but mainly a place for those who like rich food: after all, elderberry & juniper sauce is not met every day. A room reserved for non-smokers. CC AmEx, A, DC ££

### Odin's

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine

in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. CC None £££

### Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. CC All ££

### Porte de la Cité

65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm, 6.30-11.30pm.

The service is good, the vegetables fresh, & if you have an appetite the duck pie is particularly satisfying. CC All ££

### Sheraton Park Tower, The Trianon

101 Knightsbridge, SW1 (235 8050). Sun-Fri 12.30-2pm, daily 7-11pm.

A fine restaurant where the bouillon is perfect & the quails' eggs are too great a temptation to resist. Sweet trolley of quality. CC All £££

### Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself in the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. CC AmEx £££

### Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential. CC AmEx £££

## WINE BARS

Wine bar information based on *Which? Wine Guide 1983*, published by Consumers' Association & Hodder & Stoughton at £5.95. Where two prices for wine appear (e.g. 80p/£4), the first is for a glass & the second for a bottle.

### Blakes

32-34 Wellington St, WC2 (836 5298). Mon-Sat 11am-3.30pm, 5.30-11pm, Sun noon-2pm, 7-10.30pm. Buffet bar daily 11am-11pm.

This lively bar, crimson inside & out, is packed at lunchtime with the local office crowd & is now trying to attract the fashionable Covent Garden set in the evening with a basement jazz piano bar. The wine list is mainly French, about par for the course for such WC2 lunch spots, but by no means cheap. The own-label French house wines, 70p/£3.95, are of good drinking quality & few customers seem to venture further. Good wines offered, albeit at a price, include Beaujolais Villages 1981 Georges Duboeuf £6.55, Chablis 1980 Paul Laroche £7.95 & Ch Petit-Gravet St Emilion 1976 £8.40. More excitement, & certainly better value, can be found farther down the list with the Crozes Hermitage Jaboulet Vacherre 1979 at £5.95 & an Alsace Gewürztraminer 1979 at £7.25. The buffet bar offers a selection of pies, cold meats & salads.

**Boos**  
1 Glentworth St, NW1 (935 3827). Mon-Fri 11am-3pm, 5.30-8pm.

The accent in this small, attractive, clubby bar has always been on wine rather than food (but do try their much praised cheesecake). House wines are pleasant enough & well served (95p/£3.95) while Pichet d'Alsace, Laugel is £4.95. The Rhône is something of a speciality & provides best buys both on the main list (Gigondas 1979 £6.80) & the fine wine list (Condrieu 1980 J. Pinchon £10.50).

They ship their own sherry, & try a glass of the rare Palo Cortado for 85p. There is homemade soup and good sandwiches (egg & anchovy 62p) to soak up these good value-for-money wines.

**This month's wine auctions include:**

Feb 10, 11am. Claret & white bordeaux. Christie's, 8 King St, SW1 (839 9060).

Feb 14, 6pm. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Feb 19, noon. Inexpensive wines. Cash & carry sale of small lots. Sotheby's, 34/35 New Bond St, W1 (493 8080). Sale to be held at Sotheby's Belgrave, 19 Motcomb St, SW1 with tasting from 10am.

Feb 24, 11am. Fine & rare wines. Christie's.

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### Mayfield House Hotel

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Petty France Hotel

Didmorton, Avon

For brochure/tariff phone (045 423) 361.

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Southam, Cheltenham.

For brochure/reservations ring Cheltenham 37771.

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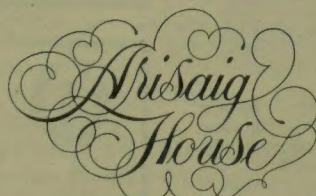
From £20.00 to £28.00 per night. Lets Go breaks from £32.00 (two nights), £176.00 weekly.



Phone Tetbury 52272 for brochure/tariff.

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The Close Hotel 8 Long St Tetbury Glos. GL8 8AQ



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## BRIEFING

## OUT OF TOWN

ANGELA BIRD

BEAUTIFUL BRITAIN YEAR is celebrated with a civic service in Durham's fine Norman cathedral on February 5. Gardens will play a prominent part all over the country: 25,000 daffodils and crocuses planted last autumn by the Queen Mother and London children will adorn Hyde Park; Chesterfield schoolchildren will be given free seeds to plant; Bradford's Chamber of Commerce has provided bulbs for the city's roundabouts; in Lancashire there is a scheme for schools to "adopt" local parks and keep them tidy; and Women's Institutes are encouraging members everywhere to plant more window boxes and hanging baskets.

□ A good first step to beautifying your own plot might be to spend a day at the Royal Horticultural Society's gardens at Wisley, Woking, Surrey. The gardens are always a source of inspiration, offering displays this month of early flowering bulbs and heathers, as well as the more obvious winter pleasures of the heated glasshouses. The restaurant re-opens on February 5 after its winter break. On February 16 and 17 there are two-hour demonstrations about rock garden construction at 2pm.

□ The first edition of the English Tourist Board's *Stop for Tea* guide was a runaway success. The new edition appears this month, listing 300 places to enjoy traditional English tea, and includes recipes for many local specialities. It is available at 75p from tourist information offices, or by post for an extra 25p from Admail 14, London SW1W 0YE. It began last year as a spin-off from the ETB's *Guide to English Food and Drink*, which also brings out a new and larger edition this month giving regional recipes, eating places in all price ranges and a much enlarged section on pubs. It is available from the same sources at 95p (plus 30p by post), and from bookshops or newsagents.

□ The point-to-point racing season begins this month, providing a bracing afternoon out in unspoilt countryside where you can walk the course, place your bets or watch from the car with a good picnic. A selection of this month's events appears in Sport on page 64.

## EVENTS

Until Feb 22. **Cadbury's National Exhibition of Children's Art.** This cheerful show visits the Midlands on its way round the country. City Museum & Art Gallery, Birmingham. Mon-Sat 10am-5.30pm, Sun 2-5.30pm.

Feb 5, 2.30pm. **Civic Service for Beautiful Britain Year.** The Dean of Durham Cathedral conducts the service attended by local dignitaries, with an Army fanfare & a children's choir. Durham Cathedral, Durham.

Feb 9-20. **St Andrew's Festival.** Biennial event includes this year Scottish Opera in *Don Giovanni*, the Academy of Ancient Music, dance groups from Africa & the Ukraine, films made by David Puttnam & Bill Forsyth, & a new adaptation by Lou Stein of *Gulliver's Travels*. There are also street theatre performances & the Scottish disco championships. St Andrew's, Fife (0334 76904).

Feb 10-13. **Springfields Indoor Flower Show.** An early sight of the spring bulbs grown in the area. Bulb & Produce Auction Hall, Winfrey Ave, Spalding, Lincs. Thurs, Fri 10am-9pm, Sat, Sun 10am-5pm. £1, accompanied children free.

Feb 12-21. **Milton Keynes February Festival.** Participants include The Opera Players in *Die Fledermaus*, Alec McCowen with his performance of *St Mark's Gospel*, the Varsovia Quartet from Poland, & John Clegg as Rudyard Kipling in his award-winning one-man show. Milton Keynes, nr Bletchley, Bucks (0908 661738).

Feb 13, 7.30pm. **The Blickling Library.** Lecture by Nicholas Pickwood, responsible for the National Trust's libraries, about Blickling's many rare books & the problems of preserving them. Blickling Hall, nr Norwich (026373 3471). £1.50 includes wine or coffee.

Feb 15, 11.30am. **Olney Pancake Race.** Local women toss their pancakes as they race from the Market Place to the church for the shiving service at noon. Olney, Bucks.

Feb 17, 7.30pm. **The Future of Leisure.** Talks about new types of leisure interests that may arise, & what the philosophy of leisure may become by the end of this century by Bill Martin & Sandra Mason. Parnham House, Beaminster, Dorset (0308 862204). £3.50.

Feb 17, 8pm. **Fitzwilliam String Quartet.** Music by Beethoven, Fauré & Tchaikovsky in an elegant Regency setting. Pittville Pump Room, Cheltenham, Glos. Box office, Town Hall, Cheltenham (0242 23690). £2.50.



Feb 19-27. **Boat & Caravan Show.** Exhibition of caravan, camping, boating & angling holidays; raised walkways at deck-level enable visitors to have a close look at boats of 9 metres & over. National Exhibition Centre, Birmingham. Mon-Sat 11am-10pm, Sun until 7pm. £2, children £1.

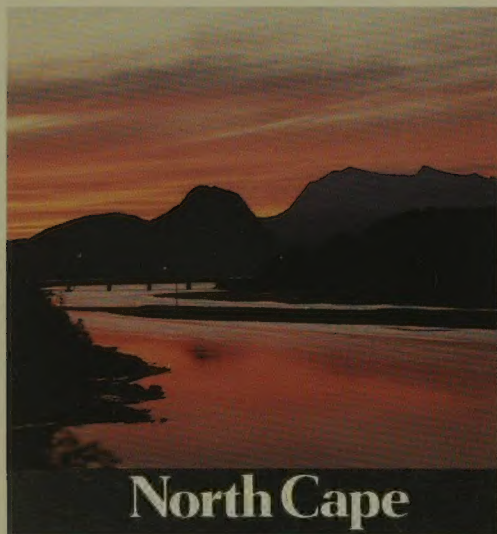
Feb 25, 8pm. **Oxford Singers, London Young Musicians.** Performance of Fauré's Requiem, Vaughan Williams's Serenade to Music & Poulenc's Concerto in G minor for organ, timpani & strings. Christ Church Cathedral, Oxford. Box office, Information Centre, St Aldate's, Oxford (0865 727855). £2.50-£5.

Feb 27, 2.30pm. **Textiles at Blickling.** Illustrated talk by Pamela Claburn, director of Blickling's textile workshop, about the conservation of textiles from National Trust houses in East Anglia. Blickling Hall. £1.50, includes tea.

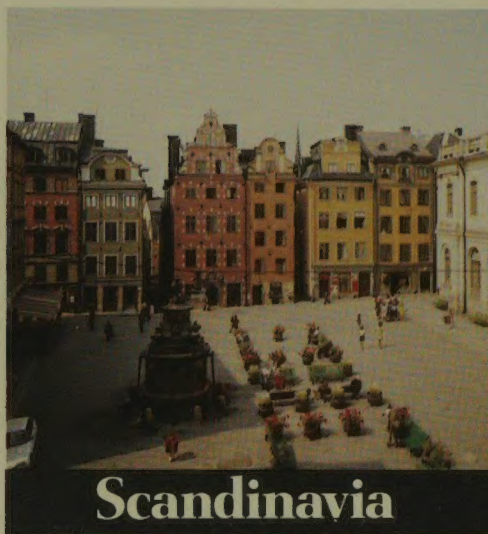
Feb 27, 7pm. **International Magicians' Gala.** Top Continental & British performers put on a show at the end of a two-day magicians' convention. Opera House, Blackpool, Lancs (0253 27786).



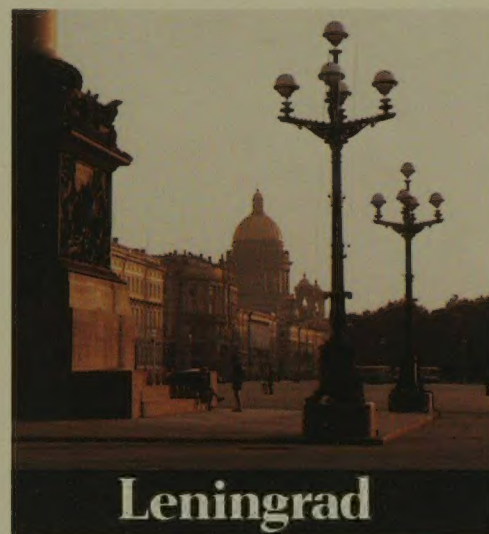
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